

FAMOUS MONSTERS #97 APRIL 1973

FAMOUS MONSTERS OF FILMLAND

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ATTACKED BY A DEAD HAND in...



ASYLUM!

Page 6



No, you haven't gone bananas—*yet!* But you better buy this issue *quick* before we sic our twin-headed gorilla on you! The giant ape with the double apex is seen in THE THING WITH TWO HEADS—just one of the many amazing sights to be seen in our justly (in)famous journal of horror.

SPEAKING OF MONSTERS

CHILDREN OF THE BITE!



MICROTYPE FOTO BY FANZO

Meet Anne Thrope, our tame werewolf.

You'll like Anne Thrope.

Get it?

Better get it before she gets you.

Or, better yet, get this issue. Now. Quick. Before that customer next to you grahs it right out of your claws.

'Cuz you're sure to dig DRACULA AFTER DEATH, the great new Christopher Lee feature with lots of exclusive quotes from the charismatic Chris himself during his recent visit to Horrorwood.

And the on-the-spot coverage of the fantastic Movie Monster Marathon attended hy Ray Bradbury, Geo. Pal, Rohert Quarry, Kirk Alyn, Richard Matheson, Mrs. Willis O'Brien, Gene Roddenherry, Barry Atwater, Christopher Lee & 1300 Fantasy Film Fans!

Review of THE THING WITH TWO HEADS and Preview of things that creep, crawl, crush & appall that are headed your way via Screamoscope in the New Year.

It's all here, ever fear!

Forrest J Ackerman



THIS ISSUE IS DEDICATED to the many dozens of FM readers who already have sent in photos of themselves. We are printing as many of their faces as possible both in the expanded GRAVEYARD EXAMINER pages, but on our own FANG MAIL pages as well.

WANTED! More Readers Like



DEAN KEMPER

FROM FANGKOK, THAILAND

I have just purchased the October 1972 copy of **FM** here in Thailand, and I have read it from beginning to end. It is ironic that I can only get your magazine in countries other than my own England. At 29 years of age, I must be one of your oldest readers!

I would like to slightly contest your article on TEENAGE FRANKENSTEIN. We must agree that all horror movies are in some way exploitation movies, therefore, your reference to tastelessness can surely by applied to countless other films. For example, what did you think of the poor guy in DRACULA, PRINCE OF DARKNESS, who was chained upside down by the ankles and had his throat slit, in order to revive Chris Lee?

Next, I liked the article on Ray Harryhausen and have seen all his films. Incidentally, I had the honor of attending a lecture by him at our National Film theatre in London, some three years ago. However, in your article there was no mention of THE 3 WORLDS OF GULLIVER or the latest movie to hit Britain, VALLEY OF GWANGI. Best always,

TONY RAYNER
Bangkok, Thailand

• GWANGI was released in America in the early 1960's, Tony. Sorry to learn that it took so long to get back to Ray Harryhausen's own England.

WANTED! More Readers Like



HOLLIS HERMAN

GHIRL GHOUL SIGNS ON

I think Hammer still makes the best horror pictures. Of yesterday and today, Chris Lee and Peter Cushing are the best horror actors.

By the way, Mr. Cushing's birthday is May 26. Does anyone know Mr. Lee's birthday? Basil Rathbone's was June 14. Cushing and Rathbone are both Geminis. So is Vincent Price. I'm also a Gemini. No wonder I'm such a monster.

I love Hammer films because of their authenticity. None of their acting is phoney, and their sets and photography are just beautiful. I enclose my picture. As you see, I'm a ghoul (girl), and . . . your fang.

HOLLIS HERMAN
Santa Monica, Calif.

WANTED! More Readers Like



BILLY H. RAMSEY

PRICE OF GOLD

I was glad to see **FM** #95. DR. PHIBES RISES AGAIN was good. I hope to see the movie soon. This just proves Vincent Price's indestructibility. He deserves Piles of Gold! It's hard to believe that he's made 100 films, since 1939.

YOU AXED FOR IT was very good this time. That photo of Bela and the cast of BLACK SLEEP from 1956 was heartwarming. Sorry you missed Tor Johnson though. I'm glad you did something on THE NIGHT STALKER. It was fantastic! ATTACK OF THE GIANT INSECTS was good for the STOMACH. (Yeech!)

JOE HAMMELL
Hopewell, Va.

GLIB LIB LAUDS LEE

It was always our considered opinion that anything Christopher Lee appeared in was worth going to see. We defended him against those who said he made too few appearances in his movies, but we enjoyed them so much that we would see them five, maybe ten times apiece.

Eagerly we waited for the opening of DRACULA A.D. 1972, and when it premiered, we were let down, because it was the LOUSIEST Christopher Lee movie EVER seen. It couldn't REALLY be called a Christopher Lee movie, because he couldn't have been in it more than ten minutes.

Even Count Yorga movies were better than DRACULA A.D. 1972.

It also leaves Oracula in a funny place—dead in the year 1972(?). Whither he goeth next?

We can only say, Christopher, how could you!

MS. CHERYL YANKEY
MS. WANDA MACHOWSKI
MS. RITA EVERDING
St. Louis, Mo.

WANTED! More Readers Like



JOHNNY DEMOS

FOOEY TO FANS

FOOEY to those fans who dare say the horror film has died out. Although current movies don't have the old punch Boris Karloff, Bela Lugosi and Lon Chaney put into them, DR. PHIBES, BEN, and COUNT YORGA do offer some good features of terror.

I'd like to relate an experience to fellow **FM** readers.

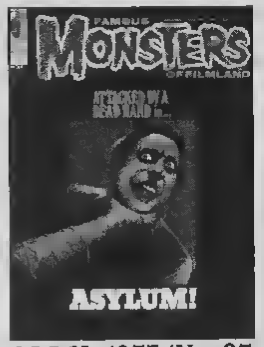
My father and I took a ride up to the Sci-Fi Convention in Boston in Sept., 1971. After we had seen everything, we prepared to leave. As I walked down the hall of the Shearton Hotel who should I see but our own Beloved Forrest J. Ackerman! I stopped where he was standing and after talking with him for a couple of minutes, he autographed my **FAMOUS MONSTERS** magazine which I'd been carrying around with me!

This is my first letter to **FM**, and I'd like to hear from you readers, so I'm including my full address.

PS. Keep up the great work, Forry!

PAUL DiCIOCCIO
64 Park Ave.
Wethersfield, Conn.
06109

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THE MAGAZINE OF LIBERATED MONSTERS

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you'd have to be crazy not to want to go to the

Asylum

horrorwood & vein

One of the most famous crossroads in the world is Hollywood & Vine. One block to the east is the funeral parlor where the last rites were performed for Bela Lugosi. One-half block away is Pantages theater, showplace thru the years for THE BRIDE OF FRANKENSTEIN, THE WEREWOLF OF LONDON and IT CAME FROM OUTER SPACE up to the premiere last year of Vincent Price's 100th film, THE ABDOMINABLE DR. PHIBES (in honor of which the mayor of Los Angeles proclaimed Vincent Price Week).



After dismembering his wife in FROZEN FEAR, Richard Todd discovers she refuses to rest in pieces.



Todd of living ond skeered of dying: it odds up to one frozen stiff.



Peter Cushing as Mr. Smith must protect his dead son from harm in a chilling scene from THE WEIRD TAILOR segment.

Most recent happening was the screamiere of Robert Bloch's ASYLUM. It was a gala affair with newspaper & TV coverage, Wolfman Jack hosting a Monster Masquerade on stage and fantasy celebrities arriving in droves (also automobiles & taxis) such as Florence (QUEEN OF BLOOD) Marly; Dr. Reed, President of the Dracula Society; Jon Landis, the writer-director-star of SCHLOCK; Harold Lloyd's granddaughter with Rich Correll (son of the late Andy of radio's famous Amos & Andy team); the translator of *Perry Rhodan;* John (DR. DEATH) Considine; Curtis (GAMES) Harrington; Don "The Frankenstein Legend" Glut; A.E. van Vogt ("Since Aunt Ada Came to Stay," *Night Gallery);* E. Mayne Hull ("The Wishes We Make," *Unknown);* Wm. F. Crawford, publisher of *Witchcraft & Sorcery* magazine; Peggy Crawford, co-sponsor of the annual Witchcraft & Sorcery Convention; Barry Atwater (the *Nightstalker);* Rick (SCHLOCK make-up artist) Baker; Robert (COUNT YORGA) Quarry; and others all getting the red carpet treatment.

Speaking of which (the red carpet) we noticed that it still seemed to be wet—perhaps *sticky* is the proper term—and in fact the carpet seemed to stick to one's soles with each squishy step.

You don't suppose—?

No, that way lies bloody madness.

"here's blood in your eye"

The murder, madness & mayhem began in the midafternoon with a ghast appearance by the author of ASYLUM and one of its escapees, this magazine's editor, on the Moona Lisa program. That's Moona, not Mona, tho Moana would be descriptive too.

Moona Lisa is the current equivalent in LA of Vampira, of hallowed fame; of TV zanies like Zacherley, Morgus, M.T. Graves; in other words, the horror hostess of a TV creature feature show.

"Furry" Ackerman made one of his rare daytime appearances in order to present Robert Bloch, in front of millions of TV viewers, with the coveted *FAMOUS MONSTERS' Hall of Flame* Award. (The minute they were off the air he took it back from him, in order to present it to him again that evening on the stage of Pantages.) FJA also made a presentation on the air of the coveted Aweird Award, unique in history, to the lissome Lisa as Moon Star of the Year.

At the theater Mr. Ackerman on stage pointed out to the packed audience that after the Civil War ("a time," he assured his listeners, "I remember as tho it were yesterday")—after the Civil War a whole generation grew up thinking *damnyankee* was a single word. "There are undoubtedly innumerable people in this audience



Herbert Lom is fascinated by one of the MANNIKINS OF HORROR which he has created while in Robert Bloch's Asylum.

tonight," he continued, "who think that the name of the author of ASYLUM is Robert Psychobloch —for no one has heard Bob introduced in years as other than Robert 'Psycho' Bloch. I am here to remind you tonight of his *literally* hundreds of magazine stories, his *Stay Tuned for Terror* radio series, his numerous adaptations on *Twilight Zone, Thriller, Alfred Hitchcock Presents, Night Gallery*, and his wealth of movie scripts including THE SKULL, DEADLY BEES, DR. TERROR'S HOUSE OF HORRORS, TORTURE GARDEN, STRAIT-JACKET, THE NIGHT WALKER and THE HOUSE THAT DRIPPED BLOOD.

"Tonight it is my privilege & honor to present to Robert Himself Bloch FAMOUS MONSTERS OF FILMLAND'S *HALL OF FLAME* AWARD for 1972 for his screenplay of ASYLUM and for Scaring the Yell Out of FM's Readers Consistently for the Past 15 Years."

Robert Himself (Accept No Substitute) Bloch made his usual sort of speech (which is to say, for those of you unfortunately unfamiliar with his in-person delivery, a rich man's Groucho Marx monolog, the only thing missing being the moustache) and then the lights grew dim and the din began as the shrieking audience sought ASYLUM in the macabre mind of Robert Psychobloch . . .

straight from the strait-jacket

Since most of you readers will have seen the picture (perhaps more than once) by the time you read this issue, instead of summarizing the plots of the stories that comprise the quartet—FROZEN FEAR with Richard Todd; THE WEIRD TAILOR with Peter Cushing & Barry Morse; LUCY COMES TO STAY with Britt Ekland; and MANNIKINS OF HORROR with Herbert Lom & Patrick Magee—instead we'll bring you some of the thoughts of the people involved with the picture.

To begin with,

PETER CUSHING.

He takes his horror roles seriously—dead seriously, his producers tell us. They also inform us that Mr. Cushing made 9 pictures in a one year period during part of 1971 & '72 "as just a form of therapy. As with many men who have the ability on screen to terrorize millions of willing fans, Peter Cushing is a quiet & gentle person." (Christopher Lee confirms this description.)

"Since the death last year of his wife Helen," the report goes on, "Cushing has thrown himself into his work with a new fervor that has launched him on one of the most productive phases of his career.

"Altho he is primarily known internationally as a horror star ('and I certainly have no objections to that') *(but Christopher Lee definitely does, wishing he could be characterized as a star of terror films or films of macabre fantasy—Ed.)* Cushing is really quite a remarkable actor who has worked in a wide range of roles & films. But in the past 2 decades Peter Cushing has managed to become king in one of the most popular film forms: terror.

"'The fact is I am beginning on my second generation,' says Cushing. 'I am starting to terrorize the children of the people who went to see my pictures when they were young.'



Eary treatment for Dr. Martin (Rabert Pawell).



Bonnie Borboro Porkins loses her cool as she icily contemplates her lover's handy-work.

"Says Max Rosenberg, producer of ASYLUM and a filmmaker who hires Cushing consistently for his pictures, 'Peter never camps it up or does it tongue-in-cheek. He's very serious about his craft.'"

All very well & good. Individual readers will have their own opinions as to whether actor Cushing or Lee or Price is the current king of terror movies/horror films/macabre fantasies (take your pick) but one thing I personally do very strongly object to, and I am sure the objective Mr. Cushing would too, is wildly irresponsible statements such as the picture's publicist's: "The 9 different horror films he made in the past 12 months, added to his already extraordinary total, may well make him the horror picture champion—an actor with more pictures to his credit than Karloff, Lugosi & Vincent Price combined." Oh, come now—that really *is* a crazy statement. Karloff, I recall from putting together his book *The Frankenscience Monster,* was in approximately 160 films; Vincent Price has been credited with over 100; Bela Lugosi's, at half past midnight after a long tiring day typing against a deadline (I have 21 deadlines a year to meet), I am not going to stop & research, but like Karloff he was certainly in films many more years than Cushing has been so far. Just at a conservative estimate, Cushing would have to have been in over 300 pictures to top the combined records of Karloff, Lugosi & Price, as his publicist claims. It's not fair to embarrass a person in this fashion, like some well-meaning person, as a hypothetical example, making a statement that I have written more short stories than Robert Bloch—or that Robert Bloch has edited more monster magazines than I.

morse code

Barry Morse, who once played a man with only half a face on TV (we showed him in an early FM), is justly famous for his role as Lt. Gerard in the long running *Fugitive* series, a part in which he hounded the poor fugitive with the monomaniacal passion of Charles Laughton tracking down Jean Valjean in LES MISERABLES.

Born & raised in one of the poorest sections of London's East End, Barry auditioned for the Royal College of Dramatic Art at 15 and was accepted. "His talent made him an equal to the most affluent actor," his publicist continues, and I would be the last to deny his talent, after he infuriated me so regularly week after week on *The Fugitive*, but then his word-puffer gets into deep water with the doubtful-sounding statement that "he has performed almost 2000 different parts on stage, radio, television & film." I don't flatout question the authenticity of this statement but simply observe that Mr. Morse would indeed have to be a man of parts to have played so many in his career to date—even a thousand roles would impress me as a fantastic figure when even John Carradine claims only—



A devil doll with the simulacrum of life? Or an actual living puppet? The next sequence, below, tells the gory story!





Onstage at Hollywood premiere of ASYLUM, Editor Ackermon is cought in glare of spotlight os he turns limelight on Robert Bloch (insert) who receives FM Aword for second time in one doy, as thousonds cheered.



The Ackermonster (wearing Bela Lugosi's Dracula cape and high order of the Count Dracula Society) hovers batlike over unsuspecting victims Robert Bloch & Moono Liso. Both received FM-sponsored owords on TV.

what is it?—300?

"rest in pieces"

Barbara Parkins, who appears in the *Frozen Fear* episode, played the deadly Roxanne in MEPHISTO WALTZ.

"I had reservations about appearing in a horror picture," she is quoted as saying, "but the people who made ASYLUM have such a track record with past terror pictures that I couldn't resist.

"I went to the theater one evening to see Sir Ralph Richardson in a new play and I went backstage afterward to congratulate him on his performance and we talked awhile. I told him I was considering the part in *Frozen Fear* and he urged me to do it. He had just finished starring in TALES FROM THE CRYPT and said he hadn't had so much fun in years."

Sir Ralph previously (presumably) had fun with Boris Karloff & Ernest Thesiger in THE GHOUL and HGWells' THINGS TO COME.

killercycles

"It seemed to me that at one time the popularity of horror films ran in cycles," the producer of the picture is quoted as saying, "but lately the popularity has only been increasing more & more. Explain the vast public interest? I don't even believe in ghosts & supernatural happenings and I don't think anyone really knows why the public flocks to horror pictures. Hitchcock likes to believe that we all enjoy being in danger without really being in danger—the vicarious thrill of knowing what approaching death might be like. I don't know what makes a horror fan but I do know there are millions upon millions of them. There are so many of them they even have their own official term: a *teratologist* is a student of terror."

There, you monster buffs, you horror fans who all this time thought you were fantasy film freaks or aficionados of the Gothic genre or however you think of yourselves: don't say you never learned anything, reading *FAMOUS MONSTERS*. From this time forward you will realize that whatever your parents, teachers, spouse or psychiatrist may think of you, you are a *teratologist,* and that's like in the dinosaur world being a pterodactyl: your imagination's got wings.

As I said to Robert Bloch when invited to his home, "See you at the Bobby hatch." **END**



Vincent Price os Black Mass murderer in segment of Serling's nocturnol spook series.

be happy to hear HAUNTS THE NEW YEAR

many things wicked this way come

SOMETHING WICKED THIS WAY COMES by Ray Bradbury is headed for production. Star of his supernatural novel may be Christopher Lee. Chris Lee has completed an hour & a half telefilm with Sammy Davis Jr. in which he (Lee) plays His Satanic Majesty and Sammy a devilish servant. If all goes well this will be but the beginning of a weekly series! Title is POOR DEVIL.



A weird fate awaits each inmate of ASYLUM—and Herbert Lam is one of them!

A real horror story of an all-too-possible future is Harry Harrison's realistic novel of Life in 1999, "Make Room! Make Room!," which has been filmed at MGM as SOYLENT GREEN with Edw. G. Robinson & Celia Lovsky. At the turn of the 21st century the island of Manhattan has 35 million inhabitants, only water enough for one quart per person per day . . . and no subways! Should be a fascinating, if horrifying, film.

DR. JEKYLL & MR. HYDE will be made in England (about the 30th version) with Kirk Douglas this time essaying the role of the well-meaning scientist who unwittingly looses his evil side.

the return of the monsters

BLACULA LIVES AGAIN! has been announced by AIP.

THE RETURN OF BLACKENSTEIN has been completed by independent new producer Saletri with mad lab created by the same fabulous Strickfaden who built the original electrical machinery for FRANKENSTEIN, BRIDE OF FRANKENSTEIN, SON OF FRANKENSTEIN, etc.

The Thirsty Count will be back in the incarnation of Christopher Lee in DRACULA IS DEAD . . . AND WELL . . . AND LIVING IN LONDON. And when I had dinner recently with Hurd (DORIAN GRAY) Hatfield, he told me he had a copy of Richard Matheson's script for the tele-film version of DRACULA . . . and was being considered for the part! He's had good training for it for late last year he was playing the role on the stage.

FRANKENSTEIN is at last scheduled to be produced (by Dan "Dark Shadows" Curtis) much more like Mary Shelley originally wrote it than any version that has gone before. At the same time, a new version of FRANKENSTEIN has been announced as a Mexi-movie!

DORIAN GRAY (the Hideous One) is coming back via the tele-tubes and Bill Nolan's TV film of THE TURN OF THE SCREW is scheduled for February showing on the new Classic Horror Theater.

son of blob

The original Red Terror—THE BLOB—was a gelatinous mass of hungry protoplasm from space which about 14 years ago was thought to have been destroyed forever when it was taken to the North Pole where it froze into immobility. But geologist Godfrey Cambridge returns from the Pole in present time, unwittingly bringing with him a chunk off the old Blob. When, eventually, in the warmth of his kitchen the bloblet thaws out, SON OF BLOB is born—and Cambridge &

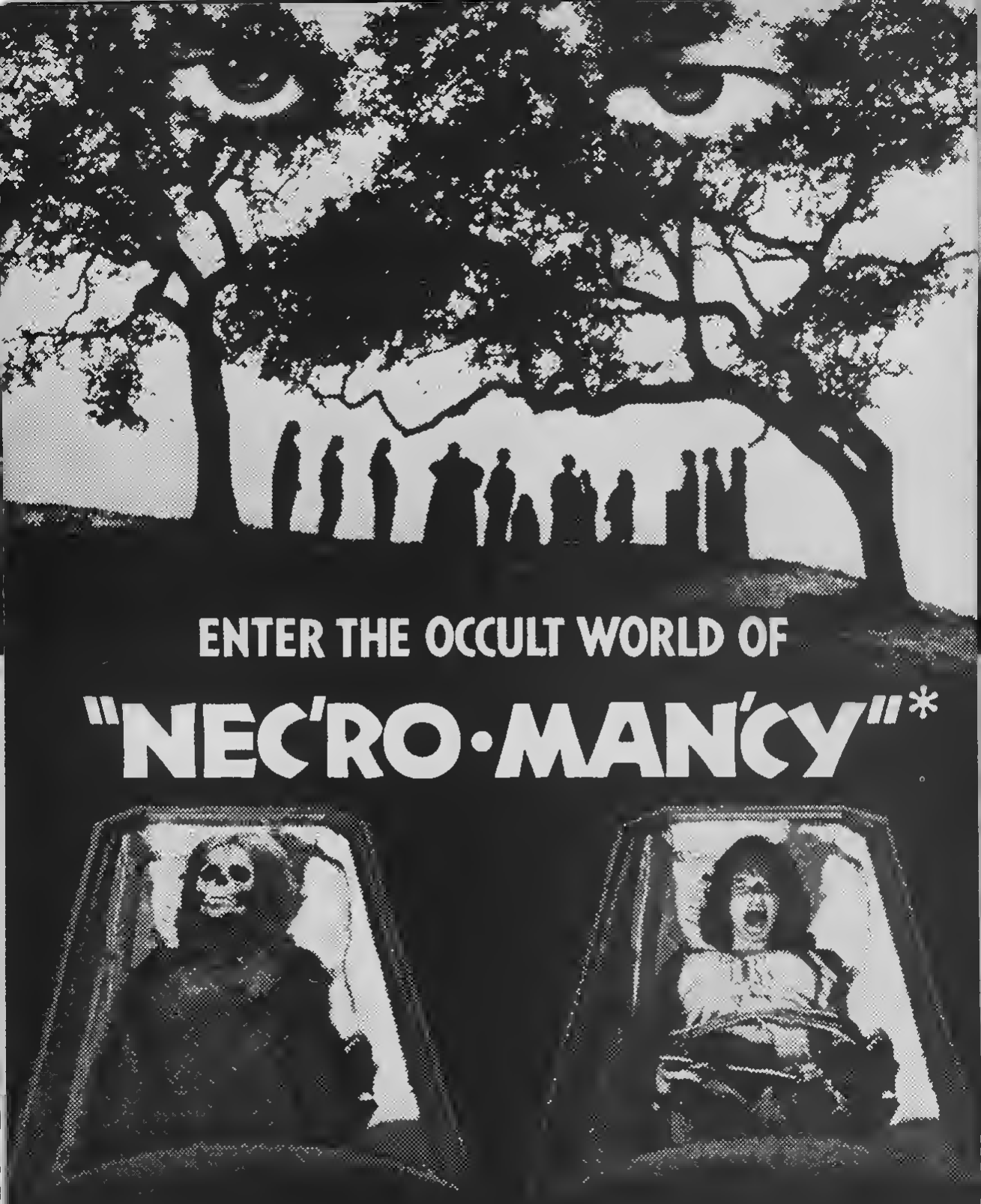


The monstrous BARON BLOOD (AIP 1972) looks like he took ugly lessons from Lionel Atwill in MYSTERY OF THE WAX MUSEUM.

his wife are its first victims. During the course of the sequel, a dune-buggy with its driver is engulfed by the Blob, Carol Lynley is consumed by the viscous/vicious substance, a whole bowling alley is menaced and a pin-boy devoured. Eventually Son of Blob, having no intelligence but only a consummate hunger, fatefully finds its way to an ice rink where, after wreaking havoc, it is once more frozen solid. But the ending suggests that the Sob may be back—if hot boxoffice receipts unthaw it a second time.

terror town

Lilith. A strange little town. Mr. Cato (Orson Welles) its most . . . influential . . . citizen. Lilith: a town with but a single industry and that industry owned & operated by Mr. Cato. His product: rag dolls. Innocuous enough, no? *No!* As Lori Brandon (Pamela Franklin) learns to her mounting terror when she moves into town with her husband Frank. Lori has lost her first baby and is accompanying her husband to Lilith and a new job he has accepted there when, en route, an accident occurs: they see another car go out of control, flip over & burst into flames. Thrown clear of the fiery inferno is a rag doll which exerts a strange thrall over Lori—"I *must* keep it," she says; "I don't know why." When she is left alone she hears a strange voice which, Lorelei-like, calls her to a nearby hillside where she witnesses a mysterious burial: first she sees a little boy lying in a coffin and then suddenly his corpse is replaced in the casket by . . . herself! Once in Lilith, Lori becomes increasingly frightened, particularly when she learns there are *no* children in town and discovers that all of its inhabitants are involved in bizarre practices of the occult under the will of Mr. Cato. She is scared stiff when one morning, in a town wherein you will remember there are *no children,* she recognizes the small *dead boy* of her vision walking down the street! By the time even more terrifying & inexplicable visions have appeared to her, she is convinced that it all ties in with black magic & Mr. Cato and she confronts this evil personnage with her suspicions & fears. Far from a denial, he readily admits that he has drawn her to Lilith for one mad purpose: she must die in the necromantic ceremony of soul transferral in order for Cato's dead son to be resurrected from the grave! Lori fights Cato's diabolical plan with all her strength but it is a losing battle. In a fit of fury she throws the mesmeric rag doll, once rescued from the flames, into a fire . . . and suddenly sees herself in the flames! Recognizing that she is already a hopeless pawn of Mr. Cato, she submissively presents herself for her horrifying role in the Necromancy rites. If you think you are strong enough to withstand the spell of NECROMANCY



The Eyes of Evil peer out of the sullen sky, hidden in the treetops, as hearts stop and Death lives in this eerie ad for NECROMANCY.



Peter Cushing & Christopher Lee, debonair & diabolical together in DRACULA A.D. 1972.

(as cast upon you by Bert I. Gordon, producer of THE MAGIC SWORD, THE TORMENTED, THE ATTACK OF THE PUPPET PEOPLE and 14 other films) then visit the town of terror and learn how his terrifying film turns out!

imagi-movie mania

From macabre fantasies to sci-fi flicks the teletubes & movie marquees will be loaded with horrific, super scientific & supernatural pix for the rest of the year.

Now Fear This:

TERROR IN THE WAX MUSEUM . . . John Carradine in THE HOUSE OF THE 7 CORPSES . . . EARTHQUAKE 1980 . . . DOOMSDAY . . . Ray Milland in NIGHTMARE PARK . . . Donald Pleasence in THE MUTATION . . . I, MONSTER with Christopher Lee & Peter Cushing . . . Richard Matheson's THE HAUNTING OF HELL HOUSE . . . THE EXORCIST.

Seven works by A.E. van Vogt have been optioned: THE HOUSE THAT STOOD STILL . . . SLAN . . . MONSTERS (a trio) . . . THE BATTLE OF FOREVER . . . and (in France) THE WEAPON MAKERS.

Geo. Pal has completed the pilot of a hoped for TV series that would be a sequel to WAR OF THE WORLDS with the action taking place in space & on many other planets.

Florence Marly (Velana, QUEEN OF BLOOD) returns in DR. DEATH.

THE GHOULS ARE AMONG US . . . CYBORG, a TV Movie of the Week . . . THE MUMMY and THE CURSE OF THE JACKALS . . . DAY OF THE DOLPHINS . . . CHRONOPLASM by the author of DAY OF THE TRIFFIDS and THE VILLAGE OF THE DAMNED, about a meeting with a woman from the 22d century . . . Ray Harryhausen's long-awaited SINBAD'S GOLDEN VOYAGE . . . FLESH GORDON.

Three scenes have been added to SCHLOCK since it was previewed here last issue and 6 lucky FM fans got to appear in the monster movie sequence. Watch for Bruce & Pam Hanson, Alan Grossman, Vivien Burgoon, Edythe Eyde & David Cooper in the theater scene where they are seen watching THE BLOB & DINOSAURUS. Sci-fi author Charles Fritch is also in the sequence and some monster magazine editor who looks suspiciously like Vincent Price sits right next to the Schlockthropus all thru the proceedings. (You Have Been Warned!)

Flash! Just as we go to press the word has been received that even before the showing of THE RETURN OF BLACKENSTEIN, its sequel began production on the 2d day of January: THE FALL OF THE HOUSE OF BLACKENSTEIN! **END**

when wildest dreams came true, at the–

MONSTER MOVIE MARATHON



The Monarch of Skull Island deposits his treasure, Ann Darrow, in the fork of a tree. (Fay Wray & KING KONG.)

100 fantastic films

Just Imagine! KING KONG, WHITE ZOMBIE, 7th VOYAGE OF SINBAD, BLACK SUNDAY, IT CAME FROM OUTER SPACE, THE DEVIL'S BRIDE, HOUSE OF FRANKENSTEIN and FORBIDDEN PLANET on one program!

And that just up to Intermission time!

Then continue with METROPOLIS, THINGS TO COME, PLANET OF THE APES, CURSE OF THE DEMON, THE INCREDIBLE SHRINKING MAN, SON OF KONG, GODZILLA'S REVENGE . . .

Wait! There's more! Or, more properly, *was* more. LOST HORIZON, DR. JEKYLL & MR. HYDE (the Oscar-winning version), PSYCHO, THE RAVEN, HORROR OF DRACULA, Bela Lugosi in MURDER BY TELEVISION; from Hungary: GALACTICA.

Florence (QUEEN OF BLOOD) Marly in SPACE BOY.

The Perry Rhodan picture, MISSION STARDUST.

It all began, appropriately, on your editor's birthday (his 56th: Nov 24th)—and one day after the natal dates of Boris Karloff & his daughter Sara, and Christopher Lee's little girl, Kristina—in Horrorwood, at the world-famous Ambassador (Cocoanut Grove) Hotel.

Forrest J Ackerman, promptly at 10 a.m., made the opening address, which was broadcast that night on radio, and immediately following the keynote speech he was interviewed for a TV newscast.

The words spoken on this historic occasion were approximately as follows.

fiends, rhodans, countrymen . . .

"Science fiction film fans . . . fantasy film fanciers . . . imagi-movie aficionados . . . serial lovers . . . Trekkies . . . Frid fans . . . Tarzan buffs . . . the animation crowd . . . Lugosi worshippers . . . Lee lovers . . . silent film devotees . . . and something called Perry Rhodan freaks—welcome to the first film convention with commercials. —And now a word from your sponsors· Murine, Visine, Opto-Lav & Super-Eyewash.

"This is the first time that an identification of the groups present has taken up half the speech.

"But seriously . . .

"I haven't traveled very far in space, today, to attend this convention but I've come a long way



Mystery Foto of the Manth. The Editar has no idea what this picture is fram. Is it block-honded Peter Sellers as DR. STRANGELOVE? Is that Tobor in the bockgraund? (If you believe that FJA doesn't know this is from his favorite film—METROPOLIS—you'll believe anything, like King Kong wos o mon in o monkey suit.)

THE INCREDIBLE SHRINKING MAN meets the incredible slinking spider in Richard Mathesan's odoptotion of his own stary far Universol in 1957.



in time. A michron ago, just a split second, I was being waited on by a clerk—I think his name was Herbie Wells—at the Hertz Rent-A-Time-Machine shop in 1932.

"It was 40 years ago when I woke up this morning and it was the Dark Ages compared to today. Our eyes had beheld the wonders of the 21st century as depicted by Fritz Lang in METROPOLIS, we had been treated to the miracles of animation by Willis O'Brien as he brought to life the dinosaur models of Marcel Delgado in THE LOST WORLD, our taste for fantasy had been whetted with the fire-breathing dragon & cloak of invisibility & magic powder of THE THIEF OF BAGDAD, we'd had the wits scared out of us by the Man of a Thousand Faces—Lon Chaney—in THE PHANTOM OF THE OPERA & LONDON AFTER MIDNIGHT—and there were films already regarded as classics: THE CABINET OF DR. CALIGARI, THE GOLEM(S), NOSFERATU, THE HUNCHBACK OF NOTRE DAME...

terrors of the talkies

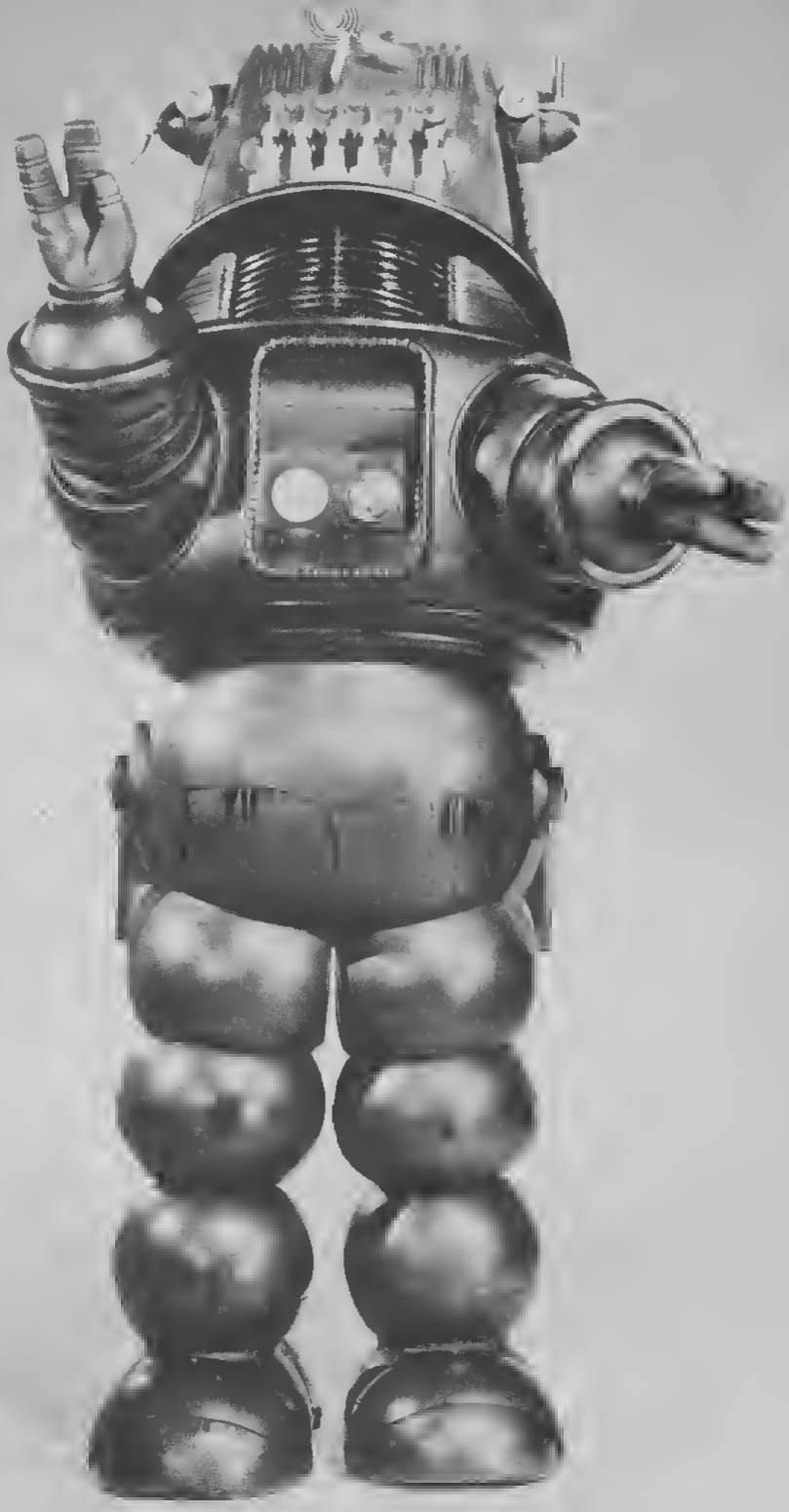
"And the screen had begun to talk...and growl with monsters & crackle with mad labs, as in FRANKENSTEIN, and we heard the distant howl of Transylvanian wolves as Count Dracula said (imitating Lugosi's voice & manner of delivery): *'Listen to them!* Children *of the night! What* music *dey make!'*

"But ahead of us, in 1932, lay KING KONG & THE WEREWOLF OF LONDON & THE INVISIBLE MAN & THE INCREDIBLE SHRINKING MAN, the classic Karloffilms & the prime pictures of Bela Lugosi, the birth of Hammer films, the appearance on the horror horizon of Christopher Lee & Peter Cushing, the Corman/Poe pictures and a wealth of things to come. For the complete list of 25,000 films you will find Walt Lee's monumental publication indispensible (pointing out Mr. Lee in the audience).

"Of course there was no television at that time—1932—and no periodicals devoted to fantasy films. My reference to the year 1932 is not arbitrary—if memory serves me right it was about that time, 40 years ago, that one man of vision attempted to organize a Science Fiction Week and a scientifilm festival. The attempt was not successful, tho I believe one New York movie house did show WOMAN IN THE MOON for a week, perhaps METROPOLIS & THE LOST WORLD as well, the futuristic/prehistoric combination of classics picked for the First World Science Fiction Convention in 1939; but Hugo Gernsback, the Father of Science Fiction, as often happens, was a prophet without honor, a man ahead of his time.

traveler thru time

"I have had to come ahead from that time, from 1932 to 1972, today, for the fruition of a



Robby the Robot appears to be directing interplanetary traffic in FORBIDDEN PLANET (MGM 1956).



A directorial triumph for Jacques Tourneur was CURSE OF THE DEMON (Columbia 1957). Above, the Fire Monster itself.



"I give the orders here!" says Belo "Murder" Lugosi to his reluctant guests surraunded by his WHITE ZOMBIES, 1932.

40-year-old dream.

"For the past 10 years in order to see anything nearly approaching the program offered here this weekend, it has been necessary to travel 7000 miles, as I have done on 3 occasions, the most recent being this past summer, to Trieste, Italy, to their annual Fantascienza Film Festival, a weeklong affair with several retrospective films in the afternoon and a couple of international new ones in the evening.

"But in the 72 hours that lie ahead, looking over the program, it seems to me that we will see more great fantasy films than in all the 10 years of Trieste put together. In a sense, the time machine of which HGWells dreamed has come true for us here and Gardner Hunting's Vicarion brings back to us in shadows & sounds the genius of George Melies, Tod Browning, James Whale, Fritz Lang, Rouben Mamoulian, Karl Freund, Lon Chaney, Boris Karloff, Bela Lugosi, Jack Pierce and many more too numerous to mention. We pay tribute & homage to the departed great ones and applaud those living vital forces still among us.

"In closing, I would briefly call to your attention that yesterday, Thanksgiving, would have been Boris Karloff's 85th birthday, had he lived.

"And today, if I live thru it, is my 56th. I couldn't ask for a better birthday present than this fantasy film festival which Bjo & John Trimble have obviously organized exclusively for my benefit, and I welcome you & all the Trimbles' worthy workers to enjoy it with me."

the big parade

Here, in alphabetical order, were *some* of the close to 100 fanta-fright & futuristic films enjoyed by, appropriately, approximately 1300 fans at the First Annual Science Fiction & Fantasy Film Festival:

ABBOTT & COSTELLO MEET FRANKENSTEIN. Glenn Strange as Mary's Monster, Lon Chaney Jr. as Wolfman Talbot for the 5th time and Bela Lugosi, playing it straight amidst the farcical goings-on, as Count Dracula.

ADVENTURES OF CAPTAIN MARVEL. The 1941 Republic serial with Frank Coghlan (Billy Batson) & Wm. Benedict among the stars present. A memorable cliffhanger about the menace of the power-mad Scorpion vs. the power of *Shazam!*

LA BELLE ET LA BETE. The great French fantasy classic of surrealistic beauty & horror



Ray Bradbury's 3D (Dramatic, Different, Delightful) 1953 film for Universal, IT CAME FROM OUTER SPACE.

with Jean Marais as the sympathetic beast.

BLACK SUNDAY. Nufsed! The Italian classic of 1961, based on "The Vij", which introduced beauteous brunet Barbara Steele (now Mrs. Barbara *Poe!)* as a new horror heroine and established Mario Bava as an outstanding director in the genre. (Barbara was most recently seen in a guestint in a *Night Gallery* episode.) Banned in England until just a few years ago, where it was finally released as REVENGE OF THE VAMPIRE, the American audience at the Film Fest realized how blest it was to be able to see again the macabre fantasy so long denied their British brethren.

CURSE OF THE DEMON. Adapted from the short terror tale "Casting the Runes" by MRJames, this is one of your editor's great personal favorites. Most people object to the flame devil in the very beginning of the film but I personally found the ferocious apparition most effective. Even more effective, the realistic performances of Dana Andrews & Niall MacGinnis: modern materialistic man against the evil power of medieval-oriented occult man. A masterpiece of mythology & demonology, with its terrifying touches ot the mysterious parchment, the secret diary, the blasphemous drawings, the not-so-innocent children's game, the conjuring up of the Great Wind. A winner!

DEAD OF NIGHT. A fearjerker if there ever was one, and shown at the convention in its entirety, the usually excised HGWells' episode of "The Inexperienced Ghost" being included for comic relief. I personally love the sequence of the macabre mirror and in particular the chilling tale of the vengeful ventriloquist's dummy with its simulucrum of life, and the hair-raising montaged climax. An authentic masterpiece of horror.

all thru the nite

DR. JEKYLL & MR. HYDE—the 98-minute long 1932 Fredric March version with amazing Wally Westmore make-up and magnificent Rouben Mamoulian direction. An added treat was Mr. Mamoulian's physical presence during the showing of this exciting version, best of over a quarter hundred. With each metamorphosis, Hyde became increasingly revolting & animalistic until finally he was a hideous monstrosity to be compared in the same breath with Atwill's disfigured waxwork proprietor of THE MYSTERY OF THE WAX MUSEUM.



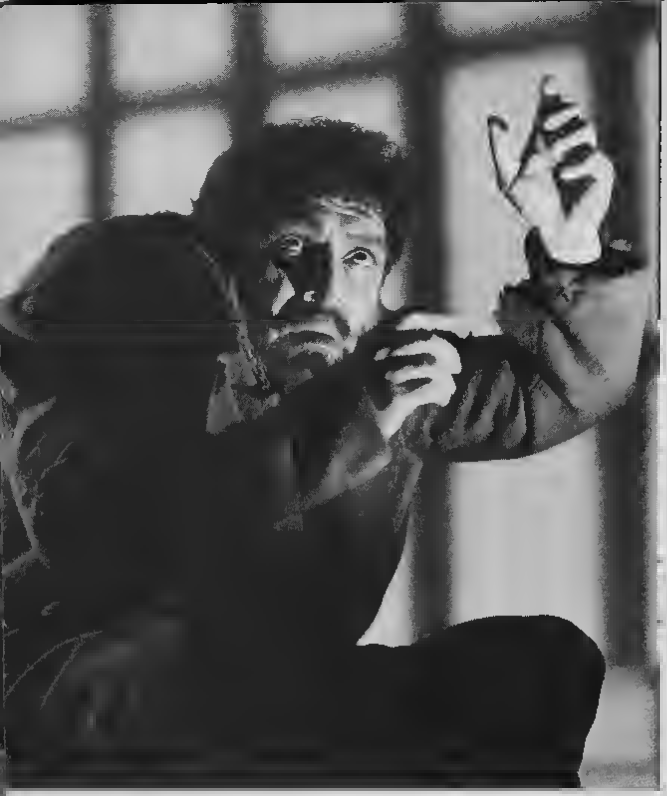
Menace among the Morlocks in the unimaginably distant future reachable only by the imagination of HGWells and THE TIME MACHINE guided by Geo. Pal.

FORBIDDEN PLANET. Again present at the festival were two persons responsible in considerable measure for the success of the 1956 MGM cosmic opera: Bebe & Louis Barron, innovators of the electronic tonalities. FORBIDDEN PLANET made Robby the robot a household word and in the electrifying monster from the Id presented a visualized Freudian concept from the dark shadows of the mind that would give even Jonathan Frid a fright.

GODZILLA'S REVENGE. Minilla, son of Godzilla, follows in his father's footsteps. But Godzilla has mellowed in the 2 decades since he first decimated Tokyo and REVENGE bears about as much relationship to the original as SON OF KONG did to the KING.

THE HAUNTED PALACE. Vincent Price & Lon Chaney Jr. in the late Charles Beaumont's liberal adaptation of the late HPLovecraft's "Case of Charles Dexter Ward" and the even later Edgar Allan Poe's poem "The Haunted Palace". In the New England town of Arkham strange things happen when the interdimensional gates between Earth and the domain of the evil Old Ones are opened. There is one micro-second shot of a globslopulous creature from "beyond" that we would like to show in FM if anyone can provide us with a frame of same.

IT CAME FROM OUTER SPACE. Ray Bradbury in 3D. Can it be that 20 years have fled since Bill Nolan & I, acting on a hot tip from the author, staked out our cars across from Universal Studios and chased a hot bus (containing Bradbury) clear out to a neighboring city, where I then ran to a phone and informed Ray Harryhausen that the sneak preview was taking place almost under his nose and we all wound up sitting in practically the last seats in the house, which suited the myopic Mr. Bradbury fine anyway as they were the front row? Ray told me that night that "approximately 85% of my screen treatment 'The Meteor' has reached the screen." Bud Westmore was responsible for the *xenomorph*, an effective alien if I ever saw one, ovoid, monoptic & angel-haired. Richard Carlson, who actually has been a sci-fi fan since the



Far o change, a hunchback nomed Daniel (nat Fritz or Ygor), played by J. Corrol Naish in HOUSE OF FRANKENSTEIN (Universal).

The horror thot emerged from the Earth an thot fotol BLACK SUNDAY in 1961.



Gernsback era when it was known as stf, was the put upon protagonist who has also had other sf & horror involvements in THE MAGNETIC MONSTER, THE MAZE & VALLEY OF GWANGI, and Barbara Rush never looked lovlier—unless it was in the film before & the film after.

KING KONG. What can you add? A thrill to have Willis O'Brien's widow present and Marcel Delgado as well when the will of the majority was made known and KONG deservedly received the top theatrical fantasy award, winning the first Georges Melies scroll in that category.

two kinds of living dead

MARK OF THE VAMPIRE and the Undead, Bela Lugosi & his protegee Carol (now Carroll) Borland; and METROPOLIS and the better off dead, the downtrodden, doomed, dead-tired underground workers under the domination of Joh Fredersen, the master of the 21st century's super city of 60 million. *Rotwang*—the canniest (and uncanniest) mad scientist of them all. *Maria*—the ethereal one. *Freder*—the son with a heart for humanity, who defies Moloch, Mammon & all the materialistic gods of his father the superfinancial genius. And *U*ltima *F*utura *A*utomaton—glistening, graceful, glorious being of some unknown metal, the most exotic, erotic robot the world has ever known. All combined in the cinemasterpiece of Austrian auteur, director Fritz Lang (who celebrated his 82nd birthday at home in Hollywood on Dec. 5). METROPOLIS—the futuria fantasia for all time and MARK OF THE VAMPIRE combining the talents not only of Lugosi & Borland but Lionel Barrymore & Lionel Atwill & Jean Hersholt, with Tod "Dracula" Browning directing and James Wong Howe, Oscar winner, behind the camera. Screenplay by Guy Endore. And, Bill Tuttle tells me, one of the first pictures he ever worked on as a make-up artist.

MISSION STARDUST. The Perry Rhodan picture! Over a million copies of this 26-million word long space novel have been sold thruout the world and more than 20 of his translated adventures have been published in pocketbook form in English, translated in fact by FM's well-remembered author of *Rocket to the Rue Morgue* and edited by FJA, with a regular Ackerman feature on imagi-movies, *Scientifilm World*. "The only attempt to date to bring the incredibly popular Perry Rhodan novels to the screen," said one conventiongoer of the film, adding: "The special effects are imaginative."

vampires in stalking feet

It was a real treat to see THE NIGHT STALKER, all 75 breathtaking minutes of it, blown up from the conventional TV tube to motion picture size. The horror "find", Barry At-



Gaad Guy Dr. Jekyll (in top hat) ond his evil side, Mr. Hyde (with hippy hoirdo & disostraus dentures), in the Stanley Mamoulian/Rauben Kubrick production af DR. STRANGELOVE & MR. HATEMORE (just to make sure you're owoke & paying attention).

water, found enthusiastic acceptance among the fans, who all but mobbed him on his personal appearances and applauded loud & long when THE NIGHT STALKER was picked over *Pickman's Model, Nightmare at 20,000 Feet & The Howling Man* (Night Gallery & Twilight Zone episodes respectively) as Melies Award recipient #1 in the Horror Television division. Also present to share in the Vampire-in-Vegas story's hour of glory were its original book author Jeff Rice, adapter Richard Matheson & producer Dan *(Dark Shadows)* Curtis.

NOSFERATU. Subtitled *A Symphony of Terror* and sometimes referred to as *Terror of Dracula.* The silent German version of 1922 featuring the gaunt haunt, Max Schreck, who was surely not of this world, and directed by the famous FWMurnau. Don Willis gives us a graphic description of the classic:

The great silent horror movie has had little or no competition from sound horror movies. NOSFERATU is unearthy enough as he appears in stills: bald, skull-like head, unnaturally rigid posture; long, clawlike fingers. But his movements are what give the film its memorable nightmarish images, including Nosferatu's hypnotic stare which remains fixed on the heroine as his body mechanically turns to her, as if his eyes had independent life. Shreck in the role is less an actor giving a performance than an embodiment of ideas of visual horror and Murnau has the best ideas of any director of what to do with film on the visual level: a ship sails into the port of Bremen; into, then out of, frame as if guided supernaturally; the shadow of Nosferatu's hand clutches Mina's heart; Nosferatu is framed starkly against the ship's hold as he stalks the captain —the image of grim implacability. And, in perhaps the most bloodchilling moment on film, Harker simply, like turning over a rock to find something slimy underneath, opens his bedroom door, to only glimpse an image of Nosferatu, immobile like an upright cadaver and looking his most unnatural. A long, then a close shot. The unexpectedness & unwelcomeness of the revelation suggest that evil is at its ugliest, its least presentable, when caught unaware; that perhaps in darker corners & deeper holes there are things fouler yet, waiting for someone to open the door (after you). End of Review.

—Incidentally, a buck will bring you a whole bunch of reviews like the foregoing, by Eric Hoffman, Walt Lee & various hands, plus the beautiful 2-color 80-page souvenir book of Filmcon 1



Ruff the trogic dragan comes to a bad end in THE 7th VOYAGE OF SINBAD, Harryhausen masterpiece of 1958.

itself with fotos from ROSEMARY'S BABY, LA BELLE ET LA BETE, IT CAME FROM OUTER SPACE, PLANET OF THE APES, THE CREATURE FROM THE BLACK LAGOON, HORROR OF DRACULA, ABBOTT & COSTELLO MEET FRANKENSTEIN, SUPERMAN, DR. JEKYLL & MR. HYDE, METROPOLIS, KING KONG, MARK OF THE VAMPIRE, THE COMEDY OF TERRORS, CAPTAIN MARVEL and THE THING WITH TWO HEADS as well as fotos from *Star Trek* and of Georges Melies, Geo. Pal, Mr. Spock, Forrest J Ackerman, John Carradine, Chuck Jones, Pickman's Model, LA's Mayor (who proclaimed Nov. 20 thru Nov. 26 as *Science Fiction & Fantasy Film Week* in Los Angeles), Nosferatu, Dr. Donald (Dracula Society Founder) Reed and Misty and artwork by Geo. Barr & Bill Nelson. The address: Fantasy Film Fans International, POB 74866, Los Angeles/CA 90004. Please mention *FAMOUS MONSTERS* when ordering your copy.

Meanwhile, back at the convention, if you missed it in '68 or considered it so great you'd like to see it again, PLANET OF THE APES was revived. Still most fans' favorite of the 4.

Winner of an Academy Award for Special Effects, PORTRAIT OF JENNIE (1949) is a timeless tale of Time itself, a $4 million fantasy later re-released as TIDAL WAVE, with Jennifer Jones in the tidal role (sorry about that) and Joe Cotten as the hero, long before he became Baron Blood. Novel by Robert Nathan, in case you'd like to read it. One of those rare enchanted films like ENCHANTED COTTAGE and BERKELY SQUARE.

from psycho to son of blob

PSYCHO. The film that made Robert Bloch—altho his mother & father sometimes claim they had something to do with it. A Hitchcock-work orange (blood orange, that is) that's squeezed for all it's worth—and it's worth plenty in the department of icy fingers up & down the spine.

THE RAVEN. The spoof of '63 with the spiffy performances of Boris Karloff & Peter Lorre, now unhappily both deceased, and the very much with us, and with it, Vincent Price (long may he rave).

REVENGE OF FRANKENSTEIN—sequel to the CURSE OF FRANKENSTEIN, the first of the new era color Frankensteins from Hammer, the 50s' answer to the Universal of the 30s.

ROSEMARY'S BABY. Roman Polanski's



Charlton Heston gives Dr. Zaius a little friendly persuasion in PLANET OF THE APES, 1968.



The Prince of Darkness, Christopher Lee, after having just paunced an another vampire victim in HORROR OF DRACULA (Hommer '58).

Lon Choney Jr. & Vincent Price trying ta figure out whotever happened to Aiice in THE HAUNTED PALACE, American-Internotionol 1963.



perfect adaptation & direction of the best-selling novel of pregnant horror. I saw this film with Fritz Lang, the man who gave us "M", and he was as impressed with it as I. One of my all-time favorites.

THE 7 FACES OF DR. LAO & THE 7th VOYAGE OF SINBAD. The number 7 must be a magic figure indeed for both of these are firstrate fare: the 100-minute Geo. Pal color production of 1964 featuring Tony Randall in a virtuoso achievement of half a dozen changes of character, expertly aided by the make-up wizardry of Wm. Tuttle (who won an Oscar for it). "Adapting it for the screen from Charles G. Finney's celebrated novel, the late Chas. Beaumont wove an enchanting fantasy in which the enigmatic Dr. Lao serves as a catalyst for various strange occurrences." From Medusa the Gorgon to the Abominable Snowman (looking like a shaggy Morlock) the facial changes were fascinating. Only thing that's always bothered me: nobody seems to be able to make up their mind whether to call the inscrutable Oriental "*Lo*" as in "so" or to rhyme with "how". When I first read the book I admittedly thought Lao should be pronounced Lay-oh. Wonder if anybody's ever thought to ask the author?

In 1958 Ray Harryhausen gave us 89 breathtaking minutes with his marvelous 7th VOYAGE OF SINBAD—the unforgettable skeleton sword fight, the towering Cyclopean creature, the battle with the dragon—and this year we look forward to the sequel, SINBAD'S MAGIC VOYAGE. Until that magic moment, it's always good to have the grand original to fall back on.

The showing of SILENT RUNNING was augmented by a fascinating documentary, showing at great length & in great detail the inside story of how this technical marvel was accomplished. It was a treat to meet (on the screen) the talented amputees whose performances as the drones added so much to the visual interest of the space picture.

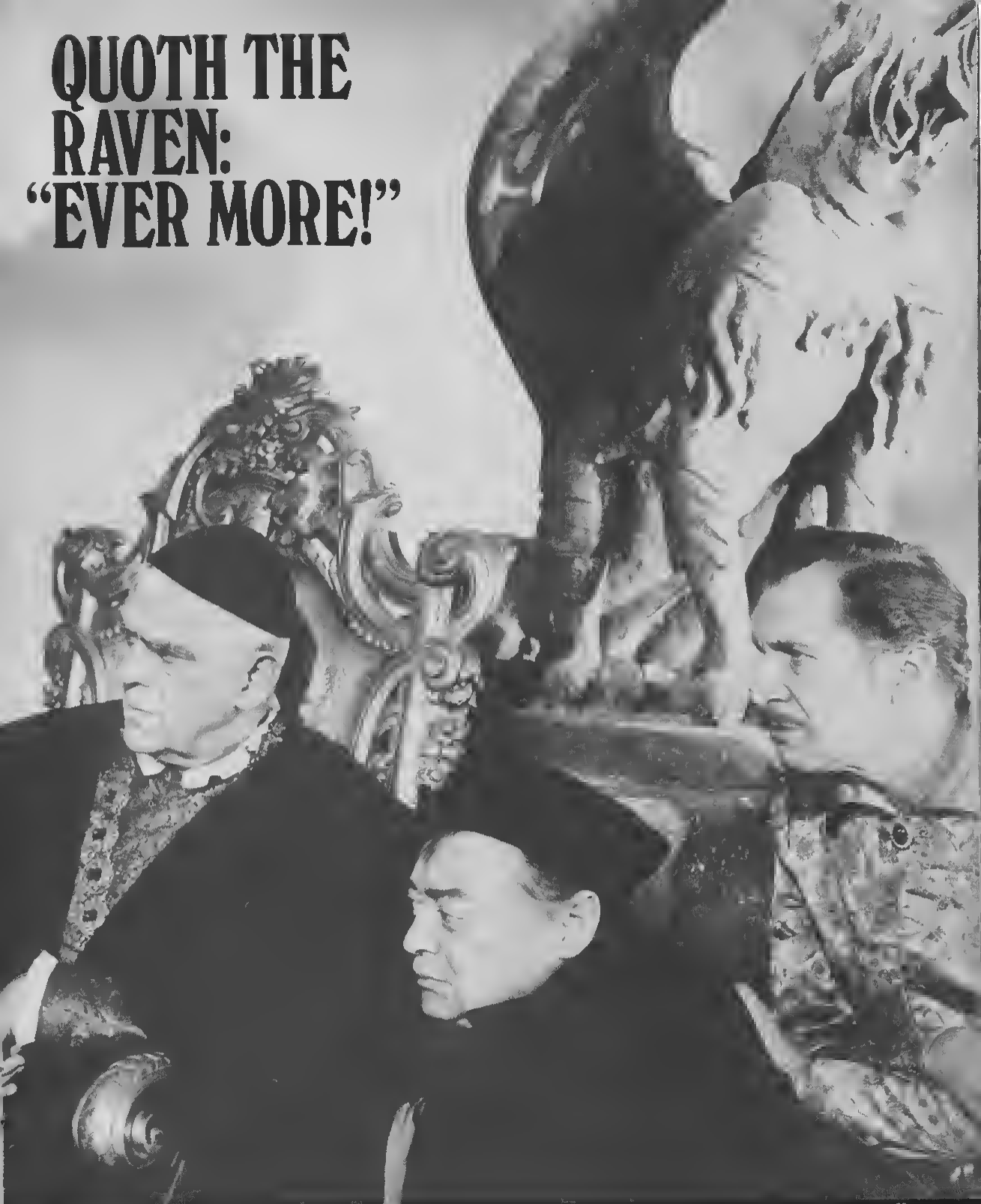
SON OF BLOB really wasn't my cup of tea but perhaps it was because Blob Boch was offered the lead role instead of me and it was just a case of jello, see?

TARGETS. God bless Bogdanovich for giving us this great Karloffilm, a fitting tribute, a fine memorial. Karloff, at the end of his life, virtually playing himself, in color and in full command of his role. And, in case you missed him in THE TERROR, a number of his scenes are incorporated from that too. TARGETS is the King's picture thru-&-thru, a splendid legacy for posterity.

who goes there?

THE THING (FROM ANOTHER WORLD). "In adapting John Campbell's *Astounding* story there was a shift from the alien nightmare that could change shapes; here the monster is humanoid and limited to one shape. Virtually unseen in detail, The Thing is first glimpsed as a vague

QUOTH THE RAVEN: "EVER MORE!"



Quath the Raven? That's a funny name far a raven! Whaever heard af a raven named Quath? Oh, well; guess Baris Karloff, Peter Larre & Vincent Price did when they appeared tagether in THE RAVEN, Rager Carman's 1962 versian.



"And this is the size af the one thot got owoy," sez Godzillo, explaining obout the devilfish in GODZILLA'S REVENGE.

Strangers on o Stronge Planet menoced by the Monster from the Id an the FORBIdDEN PLANET.



outline in the ice, followed later by the full figure tearing thru the dark, aflame, or popping out of the woodwork for a split second. The technique keeps the audience jumping."—Eric (The Answer Man) Hoffman.

THE THING WITH TWO HEADS. See story elsewhere in this issue. The Filmcon premiered the picture. Present at the festival's Exhibit were the two heads—along with appliances from PLANET OF THE APES, Marcel Delgado models going clear back to CREATION, a Morlock, marvelous models of Capt. Nemo's submarine from 20,000 LEAGUES UNDER THE SEA, a Geo. Pal Martian war machine from WAR OF THE WORLDS, *Star Trek* gadgetry & weaponry galore, and more . . . much more!

THINGS TO COME. Before I die, I expect I shall have seen it 50 times. Small potatoes, compared to Harryhausen's record of over 100 for KING KONG. Still & all, it gives you some idea of the esteem in which I hold HGWells' vision of the century from 1939 into the 21st. Wonderful machinery, wonderful architecture, wonderful acting by Raymond Massey & Ralph Richardson as Brains vs. Brawn, stirring musical score by Arthur Bliss, great designing by William Cameron Menzies and superb special effects by Ned, the "Mann" Who Could Work Miracles (he shook down & drowned New York in DELUGE). THINGS TO COME—a milestone in futuristic films.

THE TIME MACHINE. Life in 802, 701. Wells imagined it with words, Pal pictured it for us on the screen. There is much to be thankful for to both.

WHITE ZOMBIE. Bela Lugosi as Murder. From a review of the time: "A fantastic thriller . . . with Lugosi as a sinister sorcerer who gets a girl in his power by putting her in a deathlike trance." This is the picture that Bela used to brood about in the last years of his life, because he did his part for a flat $800—and lived to see the picture reap about $8 million at the box office. Based on the book "Magic Island" by Wm. Seabrook. This is not often thought of as one of Jack Pierce's jobs but he made up Bela as well as his 5 zombie henchmen.

X THE UNKNOWN. Early Hammer—while they were still just a little mallet. Not a bad small budget sci-fi flick; like THE MAGNETIC MONSTER or DOGORA, featuring a radioactive menace. Dean Jagger fought the writhing mass of energy that welled up from the Earth's core, indiscriminately devouring everything—inanimate or living—in its path. Sort of a better done BLOB. Screenplay by the ubiquitous Jimmy Sangster.

the fantastic fanquet

Climaxing the great convention was a banquet with Robert "Psycho" Bloch as Master of Ceremonies. As Ghostmaster General of America he sounded a clarion call for "More phantoms



Glenn Strange warms up to his role as the Manster in ABBOTT & COSTELLO MEET FRANKENSTEIN (Universal 1948).

and less Opera" in horror films and it was his pleasant duty to announce the winners of the world's first Georges Melies Awards.

Imagine sitting in a packed banquet hall, at tables of 10, where every table had a celebrity! Dinner with Marcel "Kong" Delgado! Supper with Kirk "Superman" Alyn! Breaking bread with Barry "Nightstalker" Atwater! A meal with Rouben "Jekyll/Hyde" Mamoulian or Richard "Duel" Matheson! Ham with a ham like FJAckerman! Turkey with a producer who scarcely knows the meaning of the word, Geo. Pal. Tea with Geo. Takei. Coffee with Curtis Harrington. Roast beef with a man rarely roasted or beefed about, Gene Roddenberry. Dessert with Jim Danforth!

And then—the Awards. Over 1000 fans had the opportunity to vote. And the winners in each category were:

2001: A SPACE ODYSSEY—Best Theatrical Science Fiction.

BRIDE OF FRANKENSTEIN—Best Theatrical Horror.

KING KONG—Best Theatrical Fantasy.

DEMON WITH THE GLASS HAND—Best Sci-Fi TV.

THE NIGHTSTALKER—Best Horror TV.

THE PEOPLE—Best Fantasy TV

coming attraction

Next year you'll read about it here, the *Second* Science Fiction & Fantasy Film Convention. Join if you can—simply express your interest to FANTASY FILM FANS INTERNATIONAL at POB 74866, Los Angeles/CA 90004—but whether you can join the jubilant attendees or not, you'll read all about it afterward here in *FAMOUS MONSTERS.*

Next Issue: DRACULA in LA! The Filmcon Speech of CHRISTOPHER LEE! Fotos of LEE in Los Angeles! **END**

farewell to a super-fan



JAMES NICHOLSON

fantasy films were his first & last love

unexpected funeral

It was a convocation of kings, hidding a sad goodby to one who had served them well, a leader lost in the prime of his life.

James Hartford Nicholson was hut 56 years old and with everything to live for: independently wealthy, married to a former movie star (Susan Hart), son (Jim) 7, a challenging new career just hurgeoning before him as President of his own film company, Academy Pictures.

Eight months earlier he was hale & hearty and heing honored at the Variety Cluh, an organization for boys to which he had devoted much of his heart.

A malignant brain tumor took him from us just two weeks hefore Christmas and I (Forry Ackerman) have just come from his completely unanticipated funeral today, 13 Dec. 1972.

Hundreds were there to pay their last respects and among them men who made many motion pictures for his company:

Herman Cohen . . . known for I WAS A TEENAGE WEREWOLF . . . HORRORS OF THE BLACK MUSEUM . . . HOW TO MAKE A MONSTER . . . etc.

Alex Gordon . . . creator of THE SHE CREATURE . . . VOODOO WOMAN . . .

Roger Corman . . . THE RAVEN . . . THE FALL OF THE HOUSE OF USHER . . . THE PREMATURE BURIAL . . . THE PIT & THE PENDULUM . . . his credits in the Compendium of Creepy Pictures are too well known to all hut the veriest newcomers to Nightmare Alley to need extensive repeating.

Even George Pal was there, for Pal & Jim had hoped & planned to make H.G. Wells' WHEN THE SLEEPER WAKES together.



One of the nocturnal zombies thirsting for Vincent Price's life in THE LAST MAN ON EARTH, adapted from Richard Matheson's classic novel "I Am Legend".

THE SHE CREATURE, female marine monster whose biography was brought to the screen for AIP by Alex Gordon.



high school horror fans

It was 40 years ago but in a way it seems to me it was only yesterday that I was a teenager editing the high school newspaper and Jim Nicholson was one of the few boys I knew in the whole school (I think you could have counted them on the fingers of one hand) who was interested in the pictures—then new, now classics—like FRANKENSTEIN, DRACULA, JUST IMAGINE, HIGH TREASON, KING KONG, THE MOST DANGEROUS GAME, etc. I was Founder, President, Librarian & Treasurer, as I recall, when I first met Jim, of the Boys' Scientifiction Club, and it is my recollection that shortly after he joined the club he became Vice-President, later taking it over entirely and changing its name to the Junior Scientific Association. It was he who introduced me to the mysteries of the gelatin pad & hectography and it was not long before I resembled The Monster from the Purple Slime. I had a great time editing, and he "publishing", the club fanzine, *The Meteor.* One of the rarest of all amateur fantasy publications, up until about 1951 I still had two copies but I moved that year and, if they are still somewhere in my 13 rooms or 3 garages, I haven't seen them since. If I ever find both copies I think it would be nice to give one to Jim's boy Jim . . .

I lost track of Nicholson for years until we got re-acquainted in the early 50s, at which time he was assistant manager of a movie house on Hollywood Blvd.—and dreaming of making science fiction films. His first effort in that direction was a collaboration on a script with Wyott Ordung, based on the *If* magazine story "Deadly City" by Ivar Jorgensen (pseudonym of Paul W. Fairman), which reached the screen via myself as agent as TARGET—EARTH!.

By 1956 Jim was off & running with THE BEAST WITH A MILLION EYES produced, followed by THE DAY THE WORLD ENDED, IT CONQUERED THE WORLD, INVASION OF THE SAUCER MEN and then American-International *really* beginning to hit its stride with I WAS A TEENAGE WEREWOLF & I WAS A TEENAGE FRANKENSTEIN. It was the former, actually, that strongly influenced the birth of *FAMOUS MONSTERS;* in fact, it would not be too strong a statement to say that AIP & Herman Cohen, with the creation of a sub-genre of horror films deliberately aimed at teenagers, were inadvertently responsible for there being an FM at all!

The tale has been told many times before, in the past 15 years, but I will briefly repeat it here: a proposed "one-shot" to be called *WONDERAMA* had been turned down by every distributor in the business when LIFE magazine ran a feature late in '57 about the amazing phenomenon of the teenage terror pic. One distributor, remembering "that madman Warren and his proposal of a magazine with a lot of messed up faces", called back The Other Jim and said to him, "Say

Sandro Dee obviously would like to flee in THE DUNWICH HORROR, billed as "H.P. Lovecroft's Classic Tale of Terror and the Supernatural". Given enough time, Nicholson might very possibly have made a big movie name out of A. Merritt with thrillers like DWELLERS IN THE MIRAGE, 7 FOOTPRINTS TO SATAN and CREEP, SHADOW.

Confident priest John Drew Barrymore calmly faces death unflinching in Lost Race adventure, the eerie WAR OF THE ZOMBIES.



Price . . . Poe . . . AIP—a combination that Jim Nicholson built into Big Boxoffice.

aren't you the guy who was around here a few weeks ago with a crazy idea for a magazine full of ghouls & monsters?" and the upshot of it was that, largely due to the interest in current horror pix generated by the feature in LIFE, *FAMOUS MONSTERS* was born. (And who would ever have thought we would outlast LIFE?)

gone but not forgotten

As a tribute to James Hartford Nicholson, from our long out-of-print 30th issue we reprint the original on-the-set preview of one of his best Poe pictures, THE MASQUE OF THE RED DEATH, and also salute him once again with *Werewolf in Monsterland,* the dream of a lifetime that he helped make come true for talented FM reader Val Warren when he (Nicholson) co-sponsored our Flight to Fame Make-up Contest in 1964.

Finally, as Nicholson's death actually occurred several days *after* our normal deadline, we have hastily created the following Filmography of AIP Science, Fantasy, Horror, Macabre, Monster & Psycho Movies either produced or released under Jim's leadership, as a memorial & handy checklist for you in years to come of the many things done by him in the field of the imagimovie. The list, largely based on information assembled by Gary Dorst, is probably incomplete, but we have done our best on such short notice.

ABOMINABLE DR. PHIBES (1971)
THE AMAZING COLOSSAL MAN (1957)
ASSIGNMENT OUTER SPACE (1962)
THE ASTOUNDING SHE-MONSTER (1958)
ATTACK OF THE PUPPET PEOPLE (1958)
ATTACK OF THE STAR CREATURES (1963)

BARON BLOOD (1972)
BEAST FROM HAUNTED CAVE (1959)
THE BEAST WITH A MILLION EYES (1956)
BLACK SUNDAY (1961)
BLACULA (1972)
BLOOD OF DRACULA (1957)
THE BRAIN EATERS (1958)
BURN, WITCH, BURN (1960)

CAT GIRL (1957)
CIRCUS OF HORRORS (1960)
A COMEDY OF TERRORS (1960)
THE CONQUEROR WORM (1968)
CRY OF THE BANSHEE (1970)

DAY THE SKY EXPLODED (1961)
THE DAY THE WORLD ENDED (1955)
DEMENTIA 13 (1963)
DR. JEKYLL & SISTER HYDE (1972)
DR. PHIBES RISES AGAIN (1972)
THE DUNWICH HORROR (1970)

FALL OF THE HOUSE OF USHER (1960)
FRANKENSTEIN CONQUERS THE WORLD (1965)



CIRCUS OF HORRORS made an instant horror favarite af fiendish Eurapean star Antan Diffring.

The late Basil Rathbane is gripped by Debra Paget in a mament af horror in Edgar Allan Poe's TALES OF TERROR.





The thrall of the HOUSE OF USHER overtakes super sound-sensitive Vincent Price in the fiery climax of Poe pic screenplayed by Richard Matheson.

FROGS (1972)

GHOST OF DRAGSTRIP HOLLOW (1959)
GOLIATH & THE DRAGON (1962)
GODZILLA VS. THE SMOG MONSTER (1972)
GODZILLA VS. THE THING (1964)

HAUNTED PALACE (1963)
HORRORS OF THE BLACK MUSEUM (1959)
HOW TO MAKE A MONSTER (1958)

I WAS A TEENAGE FRANKENSTEIN (1957)
I WAS A TEENAGE WEREWOLF (1957)
INVASION OF THE SAUCER MEN (1957)
IT CONQUERED THE WORLD (1956)

JOURNEY TO THE 7th PLANET (1960)

KONGA (1960)

LAST MAN ON EARTH (1964)
LAST WOMAN ON EARTH (1961)

MASTER OF THE WORLD (1961)
MURDERS IN THE RUE MORGUE (1971)

NIGHT OF THE BLOOD BEAST (1958)

PANIC IN THE YEAR ZERO (1962)
PICTURE OF DORIAN GRAY (1970)
THE PIT & THE PENDULUM (1961)
PLANET OF THE VAMPIRES (1965)
PREMATURE BURIAL (1962)
PSYCHO-CIRCUS (1967)

QUEEN OF BLOOD (1965)

RAVEN (1963)
REPTILICUS (1962)

SCREAMING SKULL (1958)
THE SHE CREATURE (1956)
SHE GODS OF SHARK REEF (1958)
THE SPIDER (1958)

TALES OF TERROR (1962)
TEENAGE CAVEMAN (1958)
THE TERROR (1963)
TERROR FROM THE YEAR 5,000 (1958)
THE THING WITH TWO HEADS (1972)
THE TIME TRAVELERS (1964)
TOMB OF LIGEIA (1965)

UNDEAD (1957)

VIKING WOMEN & SEA SERPENT (1957)
VOODOO WOMAN (1957)

WAR-GODS OF THE DEEP (1965)
WAR OF THE COLOSSAL BEAST (1958)
WAR OF THE ZOMBIES (1965)

WILD IN THE STREETS (1968)

X-THE MAN WITH X-RAY EYES (1963)

YOG—THE MONSTER FROM SPACE (1971)

And in the World of Unwrought Things, had he lived Jim Nicholson might have brought to the screen Wells' WHEN THE SLEEPER WAKES, THE GIRLS FROM PLANET 5 by Richard Wilson, Jack Williamson's WOLVES OF DARKNESS, Homer Eon Flint's Nth MAN, all of which he discussed with me at one time or another, and who knows what all else?

Too bad that he died of a malignant brain tumor, a kind of cancerous cerebral destruction against which cryogenic freezing at time of death would be to no avail. Otherwise, he would have been a perfect candidate to opt for decalorization, the "time travel death" as I think of it myself, as I intend to arrange for if my own death is predictable and not too destructive of major body tissue.

But enough of that and on to the business of living. To Jim's widow Susan and son Jim, we can only hope that multiple satisfactions will come to you in the New Year to help soften the sorrow of your great loss of the old.

All readers of our magazine, we are sure, join with our staff in expressing condolences upon the passing of your respective husband & father and my old schoolmate who, out of the 267 in our graduating class, probably made good in a bigger way than any of us.

Goodby, Jim.

—Forry Ackerman



It was a great personal thrill for young Jim to grow up admiring actors like Boris Karloff, Basil Rathbone, Lon Chaney Jr., Peter Lorre, and then be able to employ their talents in his pictures—as he did with Lon Jr., here seen in THE HAUNTED PALACE.

The lovely widow Jim had to leave behind: Susan Hart Nicholson.




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MYSTERY PHOTO NUMBER 63

RAYMOND MASSEY? PAUL MUNI?

Boris Korloff ployed in it—con it be SCARFACE? The title wos o spooky one ond if you've reod THE FRANKENSTEIN MONSTER you've seen it referred to os the olternote title of THE UNHOLY—oopsl olmost gove it owoy.

Well, if the title doesn't jell right off in your mind or the foto of the octor ring o bell, try ploying oround with THEN GREG SHOT E.

"E?" Who he? Ah, thot's for you to figure out. You're o reolly knowledgeoble film buff if you con identify the octor os well os the movie.





ANSWER TO MYSTERY PHOTO No. 62

It wos from BIG FOOT, the picture thot put its footoge in its mouth, with John Carrodine. Fons we couldn't fool with the second CURSE OF THE FLY foto (#61) included Joe Weover, Nancy Kersey, Jimmy Nuil, Joe Phillips, Bret McCormick, Doug Deoi, "Julie" & "The Scorlet Nothingness."



"You will obey my cammond and no other!" declares Dracula with the full power of his supernatural authority.

DRACULA AFTER DEATH!

the undead dies again—

vienna in a jugular vein

I thought mayhe I hadn't heard right. After all, she was speaking with an Austrian accent. "DRACULA AFTER DEATH?" I echoed.

"Ja, das ist right," she said.

"She" was the fraulein in charge of the still dept. and I was (come to think of it, still am) the Editor of FAMOUS MONSTERS OF FILMLAND, on a 70-day horrorday in Europe last summer. I'd just seen a marquee & a poster proclaiming DRACULA JAGT MINI-MAEDCHEN which, roughly translated, means DRACULA SEEKS MINI-MAIDENS (TEENY-BOPPERS?) so I made a call at the publicity dept. to check this out. And the lady in charge had said to me, "Ja, I know the picture you mean—DRACULA AFTER DEATH." I was naturally puzzled because this was a new one on me.

There was a funny explanation. Can you guess it? The picture was actually DRACULA A.D. 1972—and the German girl interpreted the initials A.D. as meaning After Death!

dracula b.c.

B.C.?

Bat's Curse, of curse!

Members of the Los Angeles headquarters of the Count Dracula Soc'y were privileged to see a preview of DRACULA A.D. 1972 (a poor title, in my opinion, since it's already out of date—DRACULA TODAY would have been much better and it wouldn't have been dated when it appears on TV) and member Barry Atwater was in the audience to receive thunderous applause for his performance as the vampire in the Horro-Ritual short which precedes the showing of the feature. The (quite effective) make-up, he told me after the showing, "was created almost spontaneously." Unfortunately, in an unforgivable oversight, no stills were taken of him as the vampire!

The story of the film is probably known to you by now but if not, or if you'd like your memory refreshed, here's a synopsis by Los Angeles Times reviewer Kevin Thomas:

DRACULA A.D. 1972 is a witty, successful attempt to bring the old Transylvanian vampire into present-day London in a film that is somewhat of a departure from Hammer's period gore formula.

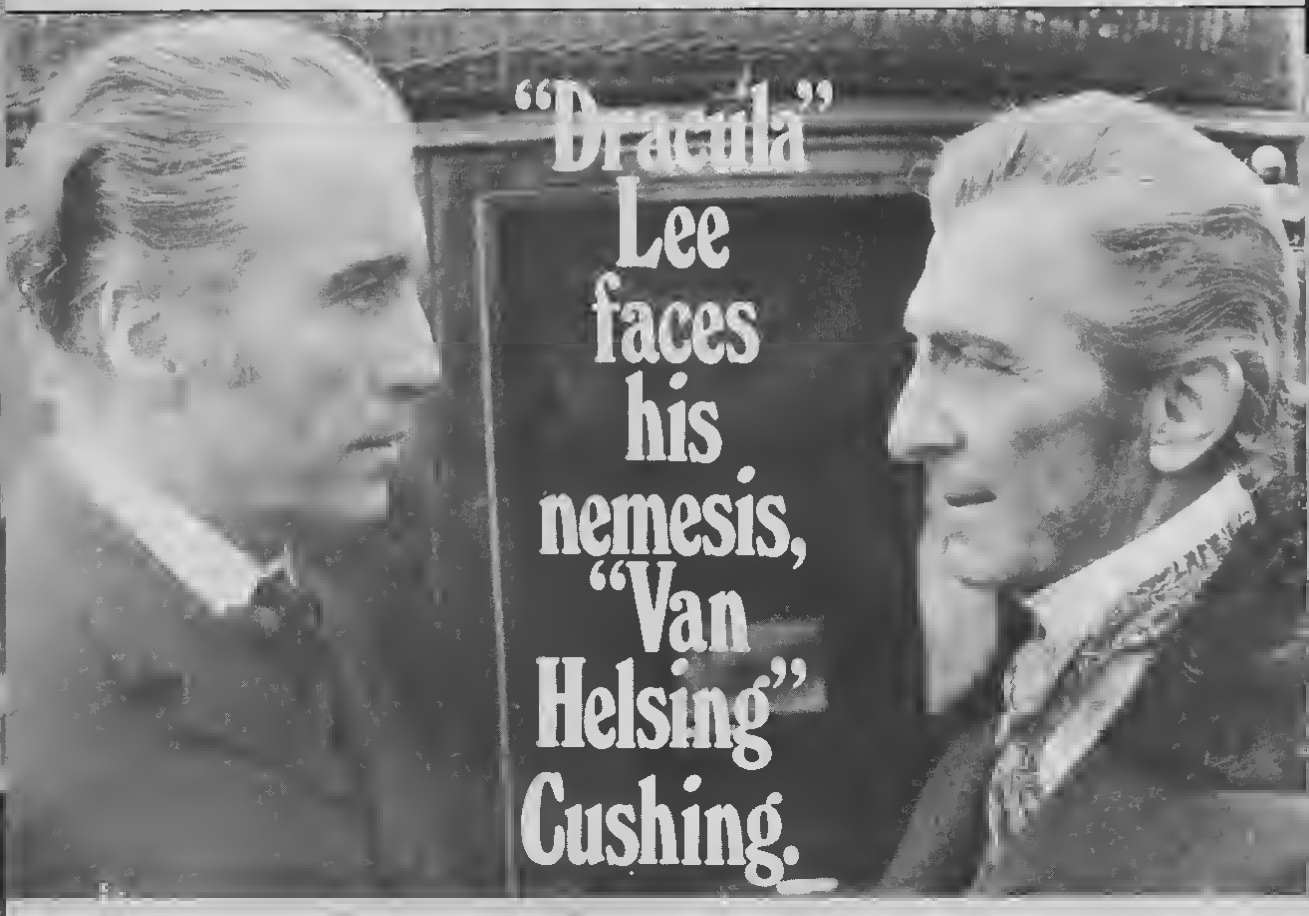
Because Dracula has had a stake driven thru his heart so many times it was a wise move of the makers of this chapter on his latest exploits to show precisely how he makes his comeback.

(Editor's note: I thought this wild runaway horse-&-cart ferocious fight sequence, which was all new and not footage reprised from the previous picture.)

After his longtime nemesis Prof. Van Helsing (Peter Cushing) finishes off Dracula (Christopher Lee) way back in 1873, a disciple collects the dust of his corpse in a vial and keeps the vampire's ring & medallion.

Nearly a century later a descendent of the disciple (Christopher Neame) turns up in Chelsea to play a satanic Pied Piper to a group of young swingers, including Van Helsing's great-great-granddaughter who lives with her grandfather (Cushing), an expert on the occult.

It's a very tricky business to let Dracula go thru his flamboyant paces in a modern setting but director Alan Gibson, his clever writers & capable cast make it work.





THE THIRSTY COUNT DRINKS HIS FILL FROM THE THROAT OF A FAINTING VICTIM.



GRAVE WARNING

EVIL LIVES EVEN WHEN



DRACULA DIES!



DRACULA ABOUT TO WORK HIS WILL ON HYPNOTIZED WOMAN WHEN THE SUN'S HATED RAYS SUDDENLY INTERFERE.



chris lee on a.d.

The star himself was asked directly by a member of the audience at the First SF & Fantasy Film Festival, "Were you pleased with the finished results of DRACULA A.D. 1972?" and FM fan Beverly Presar caught his answer for us verbatim:

"I've not seen it so I don't know. But I have very grave doubts about the mixing of the styles, and great reservations."

Another question: "In DRACULA HAS RISEN FROM THE GRAVE, how did you turn your eyes red?"

Direct quote: "Contact lenses. I hate to tell you this, it's giving away the secrets of the trade. Contact lenses. And very uncomfortable they are. I can't see a thing. They cover the whole eye. And it is rather unnerving if you're running up & down staircases and leaping over tables. It is also unnerving for the members of the cast, I may tell you, when you come crashing into them. They never know quite how close you are, and you don't know either. You can't see very clearly; you can't see very well."

"What was your favorite DRACULA that you made and why?"

"The first one. The only one. Simply because it followed the story, simply because it was what Stoker wrote or approximately what Stoker wrote. I may get shot for this—well, that wouldn't really hurt me!—but I will say this: Undoubtedly my favorite Dracula picture of those I made was the first one, for obvious reasons. It did follow the book. Since then I think the writers have problems trying to think up something new."

the lee tapes

In FMs to come we'll transcribe for you further remarks made by Christopher Lee about:

THE DEVIL'S BRIDE.

POOR DEVIL with Sammy Davis.

His two favorite pictures.

Demonology, witchcraft, the superstitious, the macabre, the occult.

RASPUTIN.

His opinion of the horror (like the late Karloff he hates the word) films of the 30s & 40s.

DRACULA WALKS THE NIGHT, HORROR EXPRESS and I, MONSTER.

His favorite horror film director.

His film by Louis Bunuel.

Vlad Tepich.

Karloff.

Cushing.

His opinion of the essential elements for making a good horror movie. **END**



The braken spakes of the wooden wheel speak the language of death that Dracula knaws only too well.



Dracula topples, then writhes on the floor in agony, clutching the spike that protrudes from his body. Then, a decayed and shriveled Dracula dies a ghastly death as his reign of terror comes to a horrifying end.



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NO 3—SHE CREATURE



NO 4—LETTER TO LEE



NO 5—KARLOFF'S LAST FILM



NO 6—HOLIDAY ISSUE



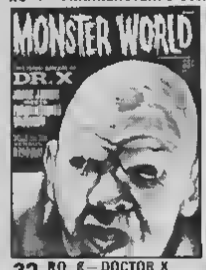
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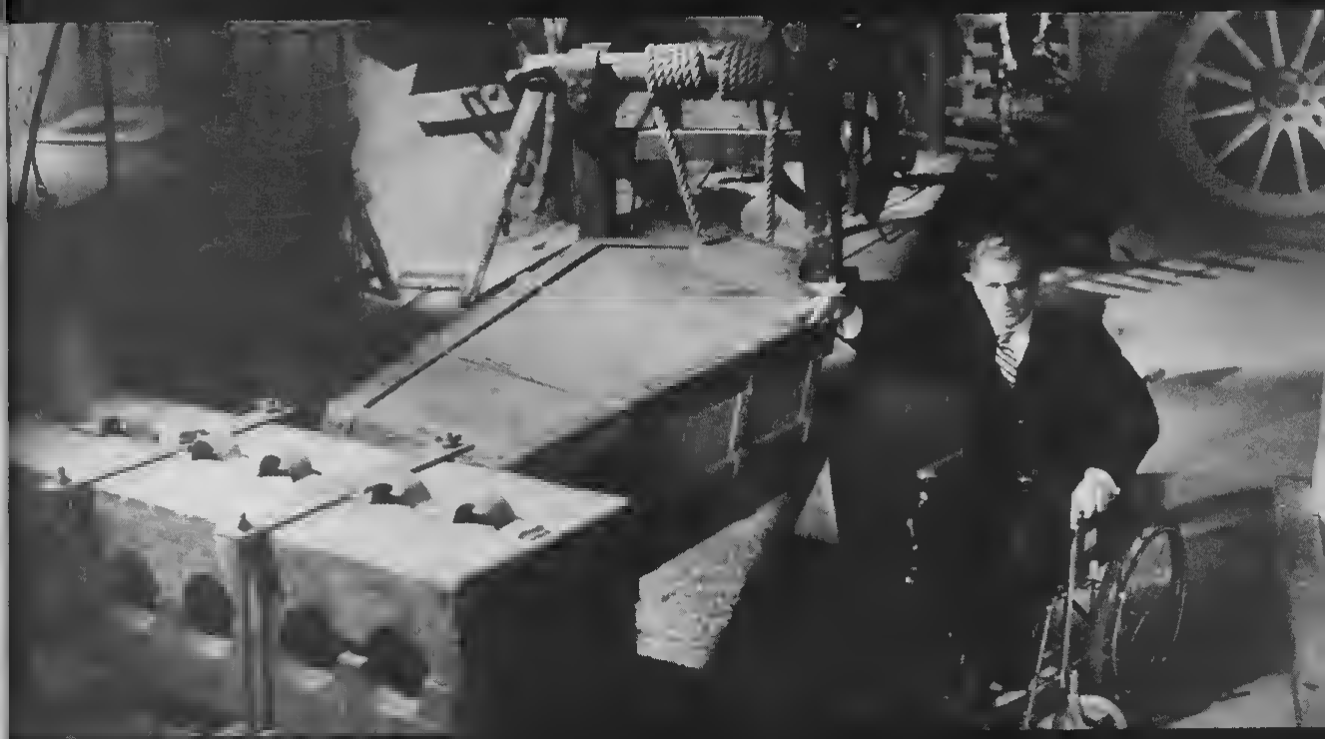
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when you meet BARON BLOOD you'll see red



If the wheelchair-ridden Alfred Becker (Jas. Catten) can't play with the "toys" in the dungeon of the evil baron's castle, it's a real torture to him!

horror hotel

A forbidding castle in Vienna, centuries ago ruled over with a sadistic hand by the villainous Baron Otto Von Kleist who, according to legend, ruthlessly tortured & killed anyone who attempted to thwart him. To this abode of horrifying memories comes young Peter Kleist in modern times, seeking to trace the activities of his infamous ancestor.

Accompanied by his uncle, Dr. Hummel, Peter visits the castle and finds it not uninhabited: its present owner, Herr Dortmundt, and his assistant, Eva Arnold (Elke Sommer) are supervising a project to turn the castle into a hotel.



Ah, now the fun begins! (Well, perhaps that's stretching things a bit.)

Eva leaves to inspect the basement and finds herself trapped in the cellar when a door mysteriously slams shut behind her. She screams.

And out of the shadows appears the simple-minded caretaker Fritz, who in his retarded way meant only to play a trick on Eva.

the witch's curse

That evening Peter hears a strange tale. "Your ancestor was much feared in these parts. And he once killed a witch. Elizabeth Holle was the poor creature's name. And before she died in agony, she levelled a curse on him. 'Baron Von Kleist!' she cried out in mortal pain, 'I am dying but one day you will suffer tortures a hundred times worse than those you have visited on me! That is my curse!"

And, in fact, the despot died cruelly: he was tortured & burned and only a fortuitous rainstorm saved the castle from total destruction.

the evil incantation

Peter reveals that witch Holle left an incantation, which he found in his grandfather's house, to bring the baron back from the dead.

With the incantation was another, meant to return the bloodthirsty ruler to his tomb.

Curious with modern day skepticism, Peter persuades Eva to accompany him to the castle.

To test the incantation!

And the results are horrifyingly convincing!

So much so that the trembling twosome hastily recite the words to return the baron to his grave.

foolhardy young fools

God knows why, but the next night Peter & Eva go back for more.

They repeat the incantation to call forth the spectre—and he obediently appears.

But something else accompanies him: as the figure of the cursed one rises in his centuries old



crypt, a blast of supernatural wind bursts into the room, hurling both parchments into the fire!

The petrified pair now realize they have unleashed an evil presence into the world, one they can no longer control, but only gradually do they comprehend how deadly this monster is as a series of mysterious disappearances & deaths occurs.

the accursed castle

The castle is put up for auction and the winning bid made by a stranger in a wheelchair, one Alfred Becker (JOSEPH COTTEN). Becker invites Eva to help him return the castle to its original condition and she agrees.

When Eva returns to the castle, however, she suddenly comes face to face with the old baron.

His body bloodied, as tho by torture.

The ghastly figure pursues the screaming Eva.

Peter arrives just in time to see the diabolical phantom disappear.

Relieved, Eva returns to her own home.

Only to find the baron waiting for her!

Scared out of her wits, she runs madly thru the mists of the village until she finds herself at Dr. Hummel's house.

hope against the horror

When Peter & Eva tell the doctor what they have done he nods sagely and says, "There may still be a way of destroying this evil being." He then takes them to visit Christine Hoffman (Rada Rassimov), a woman well-versed in the mysteries of the occult, and she invokes the dead spirit of witch Holle to help destroy Baron Von Kleist.

The summoned spirit declares that the bestial baron can only be destroyed by those *he* has destroyed.

Dr. Hummel realizes that his daughter Gretchen passes the castle each day on the way from school and the professor and Eva & Peter rush to intercept the unwary girl. Gretchen *does* en-



You'll scream too when you come face to face (?) with Baron Von Kleist, brought back from the dead by an ancient incantation.

counter the haunting horror but she escapes the baron and is found unharmed.

Then then go to the castle to warn Becker but he scoffs at the idea and invites them to return and examine his reconstruction of the castle.

revolting revelation

At home, Gretchen claims that Becker is the old baron. They realize it *could* be true and decide to accept the stranger's invitation in the hopes of finding proof. That night Becker shows them thru the castle, now returned to its original state—even to the presence of bodies impaled on the tower stakes.

Peter & Dr. Hummel realize they must confront Becker and attempt to send him back to the beyond from which he came.

Becker then reveals himself to be the monstrous baron!

They attack him but he overpowers all three.

In a trice, they are strapped to the torture instruments in the dungeon!

vengeance of the dead

The baron is about to sear Peter's cringing flesh with a red hot iron when Elizabeth Holle's ancient amulet falls from Eva's neck onto the bloodied chest of Fritz.

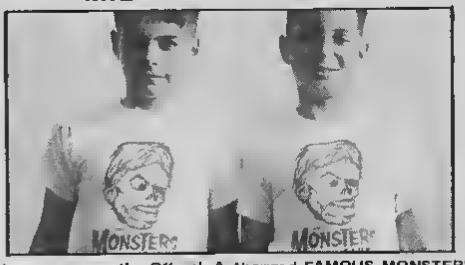
The occult power with which the amulet is imbued awakens the caretaker from the black sleep and with him a host of the baron's former victims.

The thirsting spirits attack Becker, subjecting him to every terrible torture to which he had subjected them.

As Eva, Peter & Dr. Hummel flee the cursed castle, seeking to save their sanity, the last sounds they hear are the bloodchilling screams of Becker and the maniacal voice of Elizabeth Holle urging the tortured spirits to take their vengeance on Baron Blood. **END**

YOU ASKED FOR IT! FAMOUS MONSTERS T-SHIRTS

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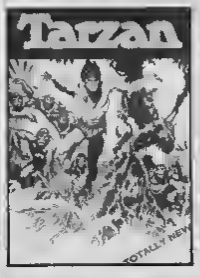
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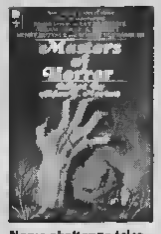
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FM MONSTER MAKEUP CONTEST A SUCCESS!—WORST TO COME!

Editor Evicted—Seen in Daylight

The editor of the GRAVEYARD EXAMINER has been put out by the tremendous success of the FAMOUS MONSTERS MAKEUP CONTEST (which is not due to culminate until issue #100). Already dozens of entries have flooded his post-coffin, and getting to sleep in the mornings is nigh impossible. The morning's mail forges him from his coffin, and daylight is unallowing his complexion.

Walter Windchill, noted Gorysпondent commentator, has urged the editor find a broom closet to repose in until the contest closes (3 issues from now!).

The editor has instead hacksawed a postal delivery slot on columnist Windchill's own sleeping quarters—the basement furnace door.

But enough inter-office quibbling. So many worthy makeup jobs have been sent in, that we have revamped the EXAMINER this issue, adding an extra page to accomodate the extra pix . . .



DAVE CARTER
1st Prize Winner



ANDREW MATSUI
2nd Place Winner

APES APES & WINS!

DAVE CARTER, of Northridge, Karloffarnio, wins this issue's preliminary manster makeup contest, and $10.00, as well as a 7-issue subscriptian ta FAMOUS MONSTERS. Dave's makeup was inspired, he says, by Issue #52 af FM and by Jahn Chambers, the fellaw wha designed the ape makeups far the simian series, PLANET OF THE APES, etc, etc. Dave built his face fram cloy, and hair fram a black wig, and that his warst prablem was; "keeping the face an my face."

ANDREW MATSUI, af Chicaga, Ill., takes 2nd place—and a 7-issue sub ta FM. Andy, 12, says it's a design af his awn creation, and thanks FM far giving newcamers such as himself a break. JEFFREY GOULD, 16, af Pamptan Plains, N.J., says he actually went trick-r-treating with this design, which takes 3rd place, and a 7-ish sub ta FM. An honarable mentian gaes ta PAUL BENGSTON 11, af Minnetanka, Minnesata, wha laaks a lot like Lan Chaney, Sr., as the Hunchback, eh wat?

Yau can win more thon ance in this contest (which continues until Spacial Fanniversary Issue # 100!). Sa keep sending in yaur spaaktacular creatians ta MONSTER MAKEUP, c/a FAMOUS MONSTERS, Warren Publishing Ca., 145 E. 32nd Street, New Yark, New Yark, 10016.



JEFFREY GOULD
3rd Place Winner



PAUL BENGSTON
Honorable Mention

GORYSPONDENTS GOSSIP by Walter Windchill

FLASH! Due to the stunning response to the Make-up Contest, the GORYSPONDENTS column this issue features many of the runners-up, in lieu of regular pix of normal readers (how few there are!), so don't try to match pix with items this ish. Just Gorysponder the Gore-response, and hope your pic is in next issue. Poison pen-pals should send their names, addresses and chief interests to GORYSPONDENT, GRAVEYARD EXAMINER, Warren Publishing Co., 145 E. 32nd Street, New York, N Y., 10016.



FRANK KOTNIK

"Frankenstein Lives! (somewhere)" dryly scribes GARY WILLIAMS, 2346 Inglewood Dr., Kingsport, Tenn., 37660, an "old, old fan" of FM, and a serious horror and sci-fi flix buff wants to read from a 15-17 year old girl of like interests, or from anyone who collects complete cassette tapes of horror flix . . . "I like Poe and Vincent Price," says ROGER WHARFF, of 13356 Sherwood, Hunington Woods, Mich., 48070—and that's all he says . . . A buff for making plastic model kit monsters and his own horror show is MARCO FAVASOLI, 9, at 5241 Coronation Ave., Montreal 265, Quebec, Canada . If your interests are Bela Lugosi and haunted houses, write



DAN RENIER



TIME WINTERS

10-year-old MATTHEW HALPERN, of 2940 Ocean Parkway, Brooklyn, N.Y., 11235 . . . CHESTER ALLEN, 11, of Pear Dale, Nassau Bahamas. P.O. Box 5084, wants a girl gorysponder dent who likes ghouls and vampires. Chet neglected to tell which type he is . . If you are seriously interested in making animated beast films a la Ray Harryhausen and forming a society of amateur animators, write to JEFF JOHNSTON, 402 Monroe St., Oregon City, Ore., 97045 . . . If you have tips to tell about making monster makeup, JAMIE LORIS,





A COLLURA

10, of 2310 Tucker Ave., Pascagoula, Miss., is ready to listen . . . Looking to hear from fans of the TV show, GHOST STORY, and those who dug the flick "MARK OF THE DEVIL," is DAVID HILLMAN, 12, of P.O. Box 273, Gate City, Va., 24251 . . . Amongst the legions who can be counted upon to hallow that living shrine, St. Vincent, the Price-less one, are RON GILLEN, 13, of 1107 N. Westlawn, Decatur, Ill., 62522, who's also a "wolfman freak," . . . DAVID MELLE, of 102 S.W. 3 St., Bickmond, Indiana, 47374 who describes himself as also "a nut about Dark Shadows," . . . and RUSTY McDERMOTT, 13, of 1310 East 30th, Texarcana, Ark., who, besides being a Vincent Price idolator, casts rays of hero-worship upon Bela Lugosi and Peter Cushing, and is another one of those haunted house enthusiasts . . . RISA YOUNG, 13, of 5093, 500 Ave. E, Oak Harbor, Washington 98277, is "very fond of Karloff. Lugosi. Rathbone, and would like to write to a boy who's about 14." 14-what? 14-headed. 14-legged? 14-years, probably, tho we doubt if a 7-year-old set of Siamese twins would suffice. DON REESE of 128 S. Casselman St., Sioux City, Iowa 51103, writes "I am 13 (close to 14) and am really interested in John Carradine, Lon Chaney Jr., Boris Karloff, werewolves, Kong, Godzilla & the Lagoon Creature. . . . And Finally — KATHLEEN LaCLAIRE, of 12920 S.W. 10th Terr., Miami, Florida, 33144, stipulates she wantes "A Gorysponder between the ages of 14 and 18, female, who likes Roddy McDowall and Vincent Price."



CHERLYN BEDO



JAY M. BASS



MICHAEL LOWE



THOMAS HOPE

CLASSIF-HYDE ADS

HORROR UNLIMITED #4 is a new monster fan publication written & pub'd by Greg Barlow Ish #4 has a review THIS ISLAND EARTH, a monster puzzle, and even Fang Mail 15¢ to Greg Barlow, 304 Burdel Dr Wilmington, Ohio, 45177

WANTED Color or b/w pix of THE MUNSTERS and THE ADDAMS FAMILY Quote prices to Jerry Shafer, 4006 Shunga Drive , Topeka, Kans 66614

The first issue of "ROT," a new fanzine revolving around horror in the cinema, is now available from Randy Palmer, 5720 2nd Street S , Arlington, Virginia, 22204 $1 per copy No 1 includes reviews of BLOOD FEAST and 2000 MANIACS, plus an interview with Paul Blaisdell, Hollywood makeup man, & creator of such monster costumes as THE SHE-CREATURE and TEENAGE WEREWOLF

Would like to buy 2nd hand 8mm horror movies below original cost Will pay very good if films are in good condition Send info to, Bret McCormick, 4920 Meadowbrook, F Worth, Texas, 76103

Wanted A list of horror and science fiction movies with the year and the company which made them I will take any kind of lists Send in a lot Ronald Kirkman, 20B63 Country Club Harper Woods, Mich., 48225

FOR SALE Horror movie material, old and new Posters, pressbooks, lobby cards, etc Horror magazines, sci-fi hardcovers and paperbacks Reasonable prices Why not send for my free list? John Antosiewicz, 697 Mary Street, Perth Amboy, New Jersey, 08861.

Monsters Unlimited is a new monster club started up to help fans realize the importance of monsters. It is for boys and girls, ages 12-15 For more details write Jeff Miller, 123 Magnall Ave , Oglesby, Illinois, 61348

3 LOPING LUPINES







Of the dozens of monster makeup pix that have flooded in, there are 3 werewolf designs of such merit, we've decided to single them out for special spotlight attention: RON OLSON, BILL GOLDBERG, and DWIGHT DAVID GOODMAN, shown above. Ron is from Minneapolis, Minnesota, Bill is from Philadelphia, Pa., and Dwight is from Lubbock Texas. From the North, the East and the South. Definitely talent comes from all over the country. If anyone asks you where the next Lon Chaney or the next Jack Pierce is coming from, tell them: "From anywhere!"

VAMPING AND RE-VAMPING







They arrive in our mail-coffin four exceptional vampire makeup jobs that deserved their place in the sun, so to figuratively speak. Makeup wizards RON ENGLISH, CURT FRITZ, CHARLES PLUMMER, and RUSSELL MAYNOR are shown here in their own gruesome get-ups. Ron is crawling from his coffin in his basement in Decatur, Illinois; Curt is spreading his wings before his Whittier California manse (Isn't Whittier where our President occasionally resides?); Charles is respiring in his Wheaton, Maryland, den (let's hope he didn't bleed all over the carpet); and Russell looks as if he's just came back from his daily paper route in the wilds of Atlanta, Texas (Texas, you know, is the home of the long-horn vampire). We'll be spotlighting more runners-up, next issue.

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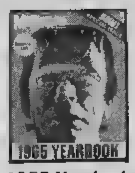
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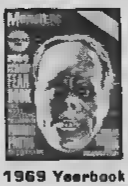


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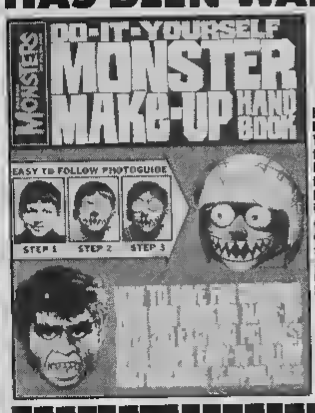
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SOUR APES

In FM #95, Frank Darabont states that Milo and Caesar are not the same ape, but he's wrong. Milo's parents switched him with the circus ape before they were shot, so Milo was the one who said "Mama."

At the beginning of CONQUEST OF THE PLANET OF THE APES, Armando, the circus owner, brought Milo with him. Later in the film, Milo was forced to hide with a new group of orangutans that were imported from Africa. The new apes got to choose their names out of a book. Milo chose Caesar.

MARK KRAUS
Chicago, Ill.

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MATTHEW MUNGLE

RAY OF GENIUS

I have been a great fan of your magazine for quite some time. Through FM, I've learned a great deal on the subject of visual effects, and so I write this letter.

Ever since I witnessed KING KONG, or the less dynamic examples of the (please don't laugh) Brylcreem and Alka Seltzer commercials, I've been completely enthralled with the complex process of stop-motion animation with moveable tabletop models. I have seen great animation by such masters as Willis O'Brien and Ray Harryhausen, and I have witnessed terrible animation such as the old DAVY & GOLIATH tv series.

It is about Mr. Harryhausen, however, that I write. I consider him to be an absolute GENIUS in the field of animation, and possibly the best the world will ever know. From such dull scripts as THE THREE WORLDS OF GULLIVER, to such masterpieces as JASON AND THE ARGONAUTS, his "Dynamation" process has thrilled me no end!

The point of all this praise is a simple request for hints on how to pursue a career in film animation. I've been somewhat of a self-made artist since I first picked up a pencil (I'm 19 now), and your own magazine's pictures have served as subjects for my artwork. I especially relish producing Mr. Harryhausen's creations on paper, such as his dinosaurs, dragons, cyclops and Ymir-creatures, and have adopted some of his style.





TWO SKETCHES BY TODD
After the manner of Ray Harryhausen's creations

I have taken art all through school, and one year at college. I, myself, have no idea how to get started in the stop-motion animation field. What do you suggest?

TODD L. TENNANT
St. Petersburg, Fla.

• The best thing any would-be stop motion animator can do is to study everything possibly related to film. How cameras work, and how to work in front of the camera. An animator must know acting thoroughly, as well as all members of the plant and animal kingdom, in order to know how creatures move and mimic their action with his own models; so a good animator must be well-versed in the physical sciences, as well as the arts. Drawing isn't enough; one must be able to sculpt convincing monsters, and to color them convincingly. In short, to become a stop-motion animator, you must study and absorb everything under the sun. Let your mind be like THE BLOB, and take it all in. Read, study—the DD! Good luck!

THE LITTLEST FAN

As you may know, I'm one of your biggest fans. I collect all the FM's I can get my hands on.

Now I want you to meet one of your littlest fans! Her name is Cherilyn Bedo. Five months old and she's trying to read FM already!

BOBBY BEDO
Elmont, N.Y.

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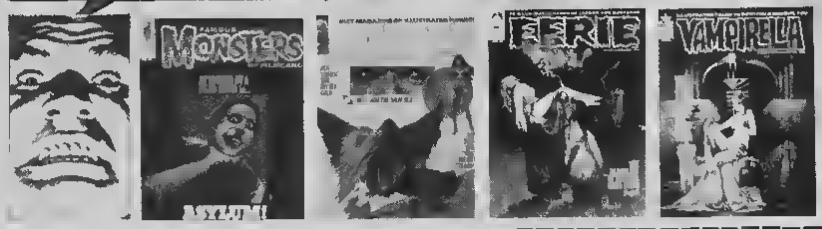
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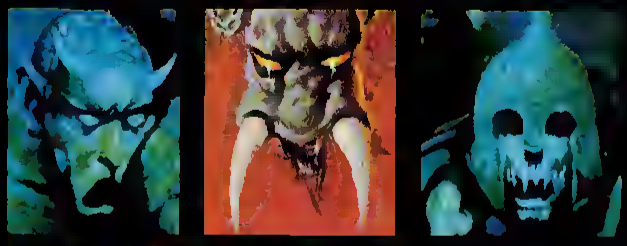
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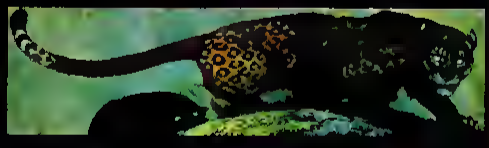
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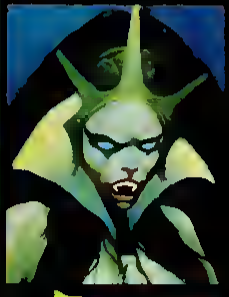


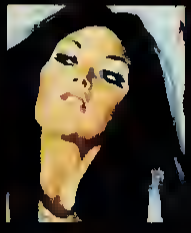














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